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DEC 18 1924

✓ A LOST LADY ✓

✓ Photoplay in 7 reels ✓

✓ Story by Willa Cather ✓

Directed by Harry Beaumont

Adapted to the screen by  
Dorothy Farnum ✓

Author of the Photoplay (under section 62)  
Warner Brothers Pictures, Inc. of U.S.

DEC 18 1924

Washington, D. C.

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A Lost Lady.

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THE LOST LADY



## THE LOST LADY

### CAST OF CHARACTERS

MARIAN FORRESTER - - - - - "No one was so attractive and distinguished as Mrs. Forrester; compared with her, other women were heavy and dull, even the pretty ones seemed lifeless; they had not that something in the glance that made one's blood tingle. And never elsewhere -- anything like her inviting, musical laugh."

This, Marian Forrester at the beginning of her story. The rest of her tragic pilgrimage may be likened to that of Woman as described in the Song of Songs, "I sought him whom my soul loved - but I found him not -- The Keepers of the Gate took away my veils."

For in Marian Forrester's misguided quest for Romance, figurative veils are taken from her one by one. Pride, Modesty, Beauty and Charm, fall from her. The whole characterization is a study of "That terrible revenge life takes on the woman who is too beautiful."

- - - - - IRENE RICH

CAPTAIN FORRESTER - - - - - "Captain Forrester looked like the pictures of Grover Cleveland. His clumsy dignity covered a deep nature and a conscience that had never been juggled with. His repose was like that of a mountain.

The screen version of the story is happily able to probe farther back into Captain Forrester's past, to show him when he was younger, more vital, and not without an attraction to woman. It is also able to pry further into his later life, and to show him broken, a little ridiculous, even, -- a dying giant. Therefore, our actor must be selected who can run the gamut of a lifetime of characterization.

- - - - - GEORGE FAWCETT

CAST OF CHARACTERS (CONTINUED)

NIEL HERBERT - - - - - "A tall, straight, deliberate boy. His features were clear cut. His eyes rather moody and challenging. His reserve, which did not come from embarrassment or vanity, but from a critical habit of mind, made him seem older than he was, and a little cold."

The actor should be someone who could carry the part from shy fourteen, to self-possessed thirty.

FRANK ELLINGER - - - - - "Frank Ellinger was a bachelor of forty, 6 feet 2, with long straight legs and a figure which seemed very much aloof under his clothes, with a restless energy that had something of the cruelty of wild animals in it."

Nothing further need be explained about the personality of Ellinger and his power over Marian Forrester. The sight of him, strong and magnetic explains everything. The actor playing the part should not be one who is known for his villainy.

IVY PETERS - - - - - "Ivy Peters was ugly, and he liked being ugly."  
- - - - - VICTOR POTEL

CONSTANCE OGDEN - - - - - A pretty, stupid flapper  
- - - - - GLADYS HULETTE

MRS. OGDEN - - - - - "Mrs. Ogden was almost unpardonably homely. She had a pear shaped face and across her high forehead lay a row of flat, dry curls. A diamond necklace glittered about her wrinkled throat. As she talked she tilted her head and "used" her eyes as only pretty women are supposed to do. She had long acquired the manner of a spoiled darling."

MR. OGDEN - - - - - "A dry, weather-beaten man, of 50.



CAST OF CHARACTERS (CONTINUED)

BOHEMIAN MARY - - - - - Servant to the Forresters.  
Comedy type.

MRS. BISLEY - - - - - Switchboard operator. Comedy  
type.

JUDGE POMMERROY - - - - -

CAPTAIN COLLINS - - - - - Heavy, stodgy Englishman.

YOUNG GIRL - - - - - Radiant - fresh, young - (important)

ASSORTED NEIGHBORS. MIDDLE WESTERNERS.

THE LOST LADY

Adapted from the  
novel by  
Willa Cathers

BY

DOROTHY FARNUM

SUBTITLE 1

HOW LITTLE THE WORLD COUNTS THE  
COST OF THINGS - THE COMMONPLACE  
THINGS THAT ARE TAKEN FOR GRANTED  
ON THE PART OF EVERYDAY LIFE.

Clow fade out and into

1

EXT. PANORAMIC SHOT - DAY

A trans-continental express train speeding through  
a lonely, savagely beautiful country, sufficiently  
far from the camera to be mysterious

FADE OUT AND INTO

SUBTITLE 2

THAT YOU AND I MIGHT CROSS THE  
CONTINENT IN LUXURY, OTHER MEN  
HAVE SUFFERED IN WAYS TO BRING  
TEARS TO THE EYES AND A SHUDDER  
TO THE HEART.

2

EXT. DAY. NEAR RAILROAD TRACKS

A little footage showing the cars moving past  
camera, rather like the inexorable passage of  
minutes as life goes on. The observation platform  
shows the usual human freightage. The car passes  
quickly, but one has a glimpse of something sig-  
nificant; perhaps a young mother and children, a  
very old man, and a youth, standing erect, with  
arms folded moodily.

FADE OUT AND INTO



RED. SHOT INT. CAPT. FORRESTER'S PRIVATE CAR. DAY  
PERIOD 15 YEARS AGO. - CAPT. FORRESTER - JUDGE  
POMMERROY AND COLORED STEWARD

TITLE 5

"DANIEL, I LIKE TO THINK THAT  
There is a glimpse of railroad travel in its most  
luxurious aspect. The two middle-aged men are  
comfortably seated. Capt. Forrester next to the  
window. They are being served by the colored stew-  
ard, who gives them an iced beverage in frosted  
glasses.

OPENING IN A TUNNEL IN MOUNTAIN. DAY  
A TRANS-CONTINENTAL EXPRESS PLUGGED INTO TUNNEL

SUBTITLE 3

CAPTAIN DANIEL FORRESTER; A RAILROAD  
BUILDER FROM GLORIOUS PIONEER DAYS,  
TRAVELLING WEST IN HIS PRIVATE CAR, YEARS AGO

HIT. RUGGED MOUNTAIN. DAY  
An engineering squad under the leadership of a  
junior Capt. Forrester, is approaching the side of  
a rugged mountain. They ride in a hand car to the  
very edge of the track, which stops at some distance  
from the mountain side.

Heavy blasting is to be done that morning as the  
railroad builders are about to open a tunnel. The  
CLOSE SHOT FORRESTER and all properties used, are  
Here is a portrait of a man of granite, now at the  
height of his power and capacities. He is serene,  
strong, his clothes are well-tailored, and he has  
evidently been expertly valeted. He studies the  
frosted glass appreciatively "Here's how" he says,  
and reaches the glass to touch that of his friend.

TITLE 3

RED. LONG SHOT. HAND CAR FROM OPPOSITE ANGLE.  
Forrester, erect and strong, gives a vigorous sig-  
nal for the car to stop. Some of the men leave the  
RED. CLOSE SHOT. FORRESTER AND POMMERROY -  
The two men touch glasses genially, they smile,  
and an electric spark of understanding, seems to  
flash between them, as their eyes meet.

SUBTITLE 4

CLOSE SHOT  
JUDGE POMMERROY, FRIEND AND LAWYER,  
HAD IN HIS FACE THE AFTER GLOW OF  
THE STIRRING DAYS GONE BY  
Forrester, dressed in a suit, flashes with  
hat, handkerchief, or whistle, the signal for the  
blasting.

CLOSE SHOT. FORRESTER  
Forrester standing on the scaffolding  
between his, and a rope, is a man driv-  
ing a nail. Forrester looks over his shoulder and calls  
an order or two to his men.

10 6

LOCATION OF STAGE SHOT

CLOSE SHOT - POMEROY -  
He sips his iced drink, and, immediately the world seems mellow; he speaks:

TITLE 5

"DANIEL, I LIKE TO THINK THAT  
YOU WERE THE FIRST TO RIDE THESE  
TRACKS UP TO THE ROCKIES - IN A  
HAND CAR!"

FADE OUT AND INTO

11

OPENING OF A TUNNEL IN ROCKIE MOUNTAIN. DAY.  
A trans-continental express plunges into tunnel

QUICK FADE TO

7

EXT. RUGGED MOUNTAIN LOCATION. DAY. FORTY YEARS AGO  
An engineering squad under the leadership of a  
younger Capt. Forrester, is approaching the side of  
a rugged mountain. They ride in a hand car to the  
very edge of the track, which stops at some distance  
from the mountain side.

12

PR Heavy blasting is to be done that morning as the  
the railroad builders are about to open a tunnel. The  
implements, clothing and all properties used, are  
of course of the period. As he listens  
to Judge Pomerooy speak:

TITLE 6

"AND THE RIVER BRIDGE - DO YOU  
REMEMBER WHEN --"

QUICK FADE TO

DISOLVE TO

8

MED. LONG SHOT. HAND CAR FROM OPPOSITE ANGLE.  
Forrester, erect and strong, gives a vigorous sig-  
nal for the car to stop, some of the men leave the  
car, standing by the track.

13

14

VERY LONG SHOT MINATURE (Studio)  
A bridge, held up with scaffolding. A roaring  
current, far beneath. The figures of men at work  
upon the bridge.

QUICK DISOLVE TO

TITLE 7

9

CLOSER SHOT

Forrester, magnificent and commanding, flashes with  
hat, handkerchief, or whistle, the signal for the  
blasting.

14

CLOSE STUDIO SHOT. FORRESTER.

Forrester standing precariously on the scaffolding  
beneath him, crudely held by a rope, is a man driv-  
ing rivets. Forrester leans over to him and calls  
an order or to pass a tool.



10

LOCATION OR STOCK SHOT. IN RIVERS

The blasting of rocks from the side of a mountain. As the debris falls to take the tool, he feels himself slipping. It is possible. Perhaps a dead sleep. A large bear the tracks.

DISSOLVE TO

16

11

CLOSE SHOT

OPENING OF A TUNNEL IN ROCKIE MOUNTAIN. DAY.  
A trans-continental express plunges into tunnel

QUICK FADE TO

17

MED. SHOT

Forrester leaning over to help. It is too late, the man falls.

12

PRIVATE CAR OF CAPT. FORRESTER.

Light effect to suggest the passing through a tunnel. We take up the thread of reminiscences again. Capt. Forrester's expression is very solemn, as he listens to Judge Pommeroy speak:

TITLE 6

18

"AND THE RIVER BRIDGE - DO YOU REMEMBER WHEN --" HER SLIGHTS. IN A SCENE VERY LONG SHOT MINIATURE. The man's body plunging to the QUICK FADE TO

DISSOLVE TO

13

19

VERY LONG SHOT MINIATURE (Studio)

A bridge, held up with scaffolding. A roaring current, far beneath. The figures of men at work upon the bridge. I remember it well. But nothing can be done now, can it? a pause. Forrester speaks again.

QUICK DISSOLVE TO

TITLE 7

"I FORGER THESE THOSE BOYS AND WOMEN, BUT NOT -- THE BOMB THE MURDER OF THE DESERT HEAT WITH ME?"

QUICK FADE TO

14

CLOSE STUDIO SHOT. FORRESTER.

Forrester standing precariously on the scaffolding beneath him, crudely held by a rope, is a man driving rivets. Forrester leans over to him and calls an order or to pass a tool.

1520

**CLOSE SHOT - MAN DRIVING RIVETS.** **SENT. GLARING WHITE LIGHT**  
He is only a youth, this man, and he is strong and after  
smiling. He reaches to take the tool, he feels  
himself slipping, a rude, old-fashioned locomotive near  
by, if possible. Perhaps a carcass of a dead steer,  
a horse near the tracks.

16

**CLOSE SHOT.**

The rope giving way. He takes a drink. But his can-  
dles are empty. He tries to  
One man falters and leans on his pick ax, exhausted,  
the others stop work, look almost in terror toward  
their comrades; become demoralized. Forrester goes  
toward the fallen man. He gives him a drink from  
his canteen, he orders him out of the line toward  
the encampment. The man exits. Forrester looks  
after him.

17

**MED. SHOT.**

Forrester leaning over to help. It is too late,  
the man falls.

22

**NEXT TO THE TRACK CARCASS OF STEER IN SHOT.**

A gaunt woman, with a baby at her breast, and two  
other children tugging at her skirts, is standing

18

**VERY-LONG SHOT MINIATURE** of the animal. The man  
The man's body plunging to the river beneath

**DISSOLVE TO TO**

**PRIVATE CAR. MED. CLOSE SHOT. FORRESTER.**  
He is thinking of the old days. The land of the  
valley ahead is seen through a haze of ice  
into his glass. Capt. Forrester smiles. Lonely  
Finally he speaks

1923

**PRIVATE CAR. MED. CLOSE SHOT. FORRESTER.**

He sighs. "Poor Casey, I remember it well. But when they  
nothing can be done now, can it?" a pause. Forrester  
rests speaks again

**TITLE 7**

The men knew the path of the railroad in unison, def-  
inite. "I WONDER WHERE THOSE BOYS ARE" real men. This  
is the way the desert was achieved  
in those **DESERT HEAT WITH ME?**

**QUICK FADE TO INTO**

**PRIVATE CAR. MED. CLOSE SHOT. FORRESTER.**  
A long quiet scene. Surely more than a flash  
he says. Forrester's features show this. As  
he stopped and the men were thinking about  
himself.

**DISSOLVE TO**



20

**RAILROAD ENCAMPMENT IN THE DESERT. GLARING WHITE LIGHT**  
**LONG SHOT** - under the leadership of Daniel Forrester  
a gang of men is working, convict-like, wielding  
pick axes. A crude, old-fashioned locomotive near  
by, if possible. Perhaps a carcass of a dead steer,  
a horse near the tracks.

25

21

**THE PICK AXE BRIGADE AT WORK**  
Forrester pauses to take a drink. But his can-  
**CLOSE SHOT** - en emptied, desperately he tries to  
One man falters and leans on his pick ax, exhausted,  
the others stop work, look almost in terror toward  
their comrade; become demoralized. Forrester goes  
toward the fallen man. He gives him a drink from  
his canteen, he orders him out of the line toward  
the encampment. The man exits. Forrester looks  
after him.

26

22

**CLOSE SHOT - FORRESTER**  
His face is wet with perspiration. He lowers the  
flask from parched lips. He is panting, and for  
a moment, desperate

DISSOLVE TO

**NEXT TO THE TRACK CARCASS OF STEER IN SHOT.**

A gaunt woman, with a baby at her breast, and two  
other children tugging at her skirts, is standing  
perhaps near the carcass of the animal. The man  
staggers into the shot as he goes toward her

CUT TO

27

SUBTITLE 10

**PRIVATE CAR. MED. CLOSE SHOT. FORRESTER**  
He is thinking of the old days. The hand of the  
colored steward is seen dropping a cube of ice  
into his glass. Capt. Forrester smiles. Irony!  
Finally he speaks

TITLE 9

23

**"PEOPLE TAKE THE RAILROAD FOR**  
**GROUP OF WORKERS. MED. CLOSE SHOT** IT HAS  
The men are drinking from their canteens. When they  
are finished Forrester orders them back to work, he  
jumps into the breach made by the man who was ill.  
The men hew the path of the railroad in unison, def-  
inite, stylized movement, like mechanical men. This  
is the way the crossing of the continent was achieved  
in those days.

DISSOLVE INTO

28

(Scene continues)

**PRIVATE CAR. MED. SHOT**  
A very brief scene, hardly more than a flash,  
as Capt. Forrester registers above title. He  
is stooped and sad as if he were thinking about  
himself.

DISSOLVE TO

24

FLASH OF THE HEAVY IRON WHEELS  
Of a fast train, making the same journey today.  
The scene then disappears - disappears, gradually  
and then the picture slowly DISSOLVE BACK TO  
day time, to please her husband. The Capt. Forrester  
lay on the porch.

SUBTITLE 9

CAPTAIN FORRESTER'S COUNTRY HOME  
AT SWEET WATERS WAS WELL KNOWN FROM  
OMAHA TO DENVER FOR ITS HOSPITALITY  
AND FOR A CERTAIN CHARM OF ATMOSPHERE

25

THE PICK AXE BRIGADE AT WORK

Forrester pauses to take a drink. But his can-  
teen has been emptied, desperately he tries to  
shake a few drops from it.

30

FADE INTO  
FORRESTER MANSION. VERY LONG SHOT. PERIOD

26

CLOSE SHOT - FORRESTER  
His face is wet with perspiration. He lowers the  
flask from parched lips. He is panting, and for  
a moment, desperate

DISSOLVE TO

In the distance Capt. Forrester is discovered on  
the porch where tea things have been set. The  
period is a few days after the opening sequence.  
Snow while her husband cannot see it.

27

PRIVATE CAR. MED. CLOSE SHOT. FORRESTER

SUBTITLE 10

He is thinking of the old days. The hand of the  
colored steward is seen dropping a cube of ice  
into his glass. Capt. Forrester smiles. Irony!  
Finally he speaks

TITLE 8

"PEOPLE TAKE THE RAILROAD FOR  
GRANTED BUT I DARE SAY IT HAS  
LAID AS MANY LIVES LOW IN ITS  
PATH AS THERE ARE TIES IN THE  
TRACKS."

31

MED. SHOT FORRESTER  
The Butler, in the P.S. is arranging the glisten-  
ing silver tea service. Capt. Forrester in the  
P.S. is facing the door, waiting for Marion. The  
maid, Bohemian Mary, enters, carrying a cushion.  
A very brief scene, hardly more than a flash,  
as Capt. Forrester registers above title. He  
is stooped and sad as if he were thinking about  
himself.

(Scene continued)

DISSOLVE TO



29 (Cont'd)

A RAILROAD TRACK - TAKEN FROM THE BACK OF AN  
OBSERVATION PLATFORM - enters, a radiant, laughing  
One sees the ties disappear - disappear, ominously  
and then the picture slowly FADES OUT. Attention about  
her, are the earrings which she wears, even in the  
day time, to please her husband. The Capt. kisses  
her on the forehead.

SUBTITLE 9

CAPTAIN FORRESTER'S COUNTRY HOME  
AT SWEET WATERS WAS WELL KNOWN FROM  
OMAHA TO DENVER FOR ITS HOSPITALITY  
AND FOR A CERTAIN CHARM OF ATMOSPHERE

32

CLOSER SHOT - BOTH

Marian Forrester is smiling affectionately toward  
her husband. At this time, she is perhaps girlish  
and unawakened. Forrester is pompous and affec-  
tionate toward her, he opens a jeweler's case. She  
is evidently without finding much pleasure  
in it. **FADE INTO**  
**FORRESTER MANSION. VERY LONG SHOT. PERIOD**  
**15 YEARS AGO.** The house stands on a low, round, hill, surrounded  
with shrubbery, and with porches. Either in ac-  
tuality, or by supposition, there is a river sur-  
rounding it, important to a later scene. The  
house is, of course, of the middle-western archi-  
tecture, and was probably built in the eighties;  
it is ugly, but somehow, impressive.

30

SUBTITLE 11

In the distance Capt. Forrester is discovered on  
the porch where tea things have been set. The  
period is a few days after the opening sequence.  
A look of boredom and weariness comes into Marian's  
face, while her husband cannot see it.

SUBTITLE 10

ALL HIS LIFE, CAPT. FORRESTER  
HAD DREAMED OF AN IDEAL WOMAN  
AND ONLY FOUND HER - WHEN YOUTH  
HAD PASSED.

33

MED. LONG SHOT  
But, when Marian turns around and faces her hus-  
band, she is all smiles. He leads her toward her  
chair at tea table (nice set up), while both ser-  
vants stand at respectful attention.

QUICK FADE

31

SUBTITLE 12

MED. SHOT PORCH

The butler, in the b.g. is arranging the glisten-  
ing silver tea service. Capt. Forrester in the  
f.g. is facing the door, waiting for Marian. The  
maid, Bohemian Mary, enters, carrying a cushion,  
a footstool, and a parasol, these she arranges in  
readiness for her mistress.

(Scene continued)

31 (Cont'd)

INT. POST OFFICE

Then Marian Forrester enters, a radiant, laughing girl of nineteen or so. She is dressed in virginal white. The only touch of sophistication about her, are the earrings which she wears, even in the day time, to please her husband. The Capt. kisses her on the forehead.

TITLE 12

THE CAPT. KISSES HIS WIFE ON THE FOREHEAD  
PRIVATE PROPERTY FROM A COUNTRY  
MAN IN DENVER

THE CONTINUOUS TALKING

32 35

BACK OF THE GRATING. CLOSE SHOT

CLOSER SHOT at BOTH is looking at a package addressed Marian Forrester is smiling affectionately toward her husband. At this time, she is perhaps girlish and unawakened. Forrester is pompous and affectionate toward her; he opens a jeweler's case. She watches him evidently without finding much pleasure in his gift. He takes out a necklace of brilliants in old fashioned setting of heavy gold. She glances at it indifferently, but forces herself to smile. He indicates that she is to turn around, then he fastens the necklace

CUT IN WITH

36

SUBTITLE 11

INT. CLOSER SHOT - AT THE OLD FASHIONED JAIL TELEPHONE  
The Post Mistress - WHERE HIS WAY OF SAYING  
central THINGS HE COULD NOT GRACIOUSLY UTTER

CUT TO

A look of boredom and weariness comes into Marian's face, while her husband cannot see it.

40

Marian is the sister of my sister. She is the daughter of Mrs. Forrester, but she will, later, become her niece. She is a young girl, just into womanhood. She looks toward the telephone, hearing the peculiar tinkle which occurs on early

57

58

DISGUISED MRS. CLOSER. MRS. BISHOP.  
Mrs. Bishop is a hawk-like evil-minded creature, throughout the picture, at this moment. But, when Marian turns around and faces her husband, she is all smiles. He leads her toward her chair at tea table (nice set up), while both servants stand at respectful attention.  
please". She hears the voice of the Post Mistress - some scandal. Joy!

QUICK FADE

CUT TO

SUBTITLE 12

THE VILLAGERS ENVIED - AND HATED -  
THE YOUNG MRS. FORRESTER.

LETTER OF MRS. BISHOP. It was time to the point.  
The Post Mistress looking the situation and then  
saying it. He was just, then, looking at the  
in it, in horror.

FADE OUT

(Scene continued)



34 (Cont'd)

**INT. POST OFFICE**  
A row of mail boxes establishes the location. A hideous, gaunt face, looking cautiously out of the grating, establishes the post mistress.

TITLE 13

"I'LL BET CAPT. FORRESTER DOESN'T KNOW THAT HIS WIFE IS RECEIVING PRESENTS FROM A CERTAIN MAN IN DENVER!"

She continues talking

QUICK FADE TO

35

**BACK OF THE GRATING. CLOSE SHOT**  
The postmistress is looking at a package addressed to Mrs. Daniel Forrester, and bearing the label of James McCrery, the fashionable department store of that period. The Post Mistress peers out of the window to make sure that she is not being watched - then she exits toward the telephone.

39

**SWITCHBOARD CLOSE SHOT. MRS. BISLEY**  
Her face reflects the horror of the suggestion coming across the wire. Down at him, with special fondness. He is not motherly, but rather so-  
gethish in her manner. Nice

36

**INT. CLOSE SHOT - AT THE OLD FASHIONED WALL TELEPHONE**  
The Post Mistress enters to the shot, and rings for central.

CUT TO

40

**LIZZY PETER'S KITCHEN. TELEPHONE ON THE WALL.**  
Lizzy Peters is the sister of Ivy Peters. She is now scorned by Mrs. Forrester, but she will, later, become her bosom friend. She is pouring jelly into glasses. She looks toward the telephone hearing the peculiar tinkle which occurs on party lines.

37

**SUBTITLE 14 SWITCHBOARD. MED. CLOSEUP. MRS. BISLEY.**  
Mrs. Bisley is a hawk-like evil-minded creature, who runs throughout the picture. At this moment, she is discovered embroidering lazily with the receiver laying on the keyboard before her. A light flashes insistently. Angrily, Mrs. Bisley clamps the receiver on her head and snarls "Number please". She hears the voice of the Post Mistress - some scandal! Joy!

CUT TO

41

**CENTER OF SCREEN.**  
Mrs. Bisley talking. At the wire to the right, the Post Mistress holding the nightgown and discussing it. To the left, Lizzy Peters is listening in, in horror.

FADE OUT

(Scene continued)

41 (Cont'd)

38

SUBTITLE

POST OFFICE CLOSE SHOT

The Post Mistress tells Mrs. Bisley she has some scandal to tell her, then a wicked thought hits her

A LONELY LAD, NIEL HERBERT

TITLE 13

"I'LL BET CAPT. FORRESTER DOESN'T KNOW THAT HIS WIFE IS RECEIVING PRESENTS FROM A CERTAIN MAN IN DENVER!"

She continues talking

42

FADE INTO

CUT TO

EXT. FORRESTER MANSION GARDEN GATE  
Marian Forrester and Niel Herbert are discovered talking at the gate to the kitchen garden. Marian is dressed as in previous sequence, but she carries a picturesque flower-laden garden hat, swinging it over her arm by its ribbon.

SUBTITLE 15

NIEL HERBERT

39

SWITCHBOARD CLOSE SHOT. MRS. BISLEY

Her face reflects the horror of the suggestion coming across the wire, down at him, with special fondness. She is not motherly, but rather coquettish in her manner. Niel

TITLE 16

"I BROUGHT YOU A PRESENT."

40

43

LIZZY PETER'S KITCHEN. TELEPHONE ON THE WALL

Lizzy Peters is the sister of Ivy Peters. She is now scorned by Mrs. Forrester, but she will, later, become her bosom friend. She is pouring jelly into glasses. She looks toward the telephone hearing the peculiar tinkle which occurs on party lines.

SUBTITLE 14

LIZZY PETERS' ONE JOY IN LIFE WAS TO LISTEN FOR THE WARNING TINKLE ON THE PARTY LINE.

44

Lizzy Peters leaves her jelly and rushes to the telephone; she takes down the receiver. She smiles at Niel, unsuspecting, asking "What is it?"

CUT BACK TO

41

45

CENTER OF SCREEN

Mrs. Bisley talking. At the wire to the right, the Post Mistress holding the nightgown and discussing it. To the left, Lizzy Peters is listening in horror, produces a live and squirming fish, hanging on the end of a line.

(Scene continued)

FADE OUT



41 (Cont'd)

40  
SUBTITLE 16

NEP. CLOSE SHOT BOTH  
Marian is MARIAN FORRESTER HAD ONE unhook the fish  
and pressed FRIEND AMONG THE VILLAGERS, then hurt his  
for a place. A LONELY LAD, NIEL HERBERT, then hurt his  
feelings, she sacrifices the garden hat. She  
gathers the hat up gingerly and exits through the  
gate. Niel stands gallingly, knocking the scales  
off his hands.

42

FADE INTO

EXT. FORRESTER MANSION. GARDEN GATE.

47  
Marian Forrester and Niel Herbert are discovered  
talking at the gate to the kitchen garden. Marian  
is dressed as in previous sequence, but she carries  
a picturesque flower-laden garden hat, swinging  
it over her arm by its ribbon.

51  
SUBTITLE 16

NIEL HERBERT

Niel stands, holding something behind his back.  
Marian Forrester smiles down at him, with special  
fondness. She is not motherly, but rather co-  
quettish in her manner. Niel speaks:

TITLE 16

"I BROUGHT YOU A PRESENT."

48

CLOSER SHOT

Mary takes the fish in her bare hands and holds  
it stolidly. She hands the hat back to Marian.  
Marian indicates that she may keep it. Mary puts  
the hat on her head in order to have a better  
grasp on the fish, and exits. Mrs. Forrester looks

43

CLOSEUP-NIEL laughing merrily, and shuddering a  
Registering the title, as he looks up toward Marian  
adoringly.

CUT TO

44

CLOSE SHOT MARIAN

49  
She smiles at Niel, unsuspecting, asking "What is it?"  
Niel walks from the gate in the direction where  
Ivy Peters is, and exits. OUT BACK TO  
as to be played. Suddenly, he stops short at  
the sight of Ivy Peters.

CUT TO

45

CLOSE SHOT FISH

Triumphantly he produces a live and squirming fish,  
hanging on the end of a line.

50  
46

TITLE 19

EXT. NEAR RIVER

MED. CLOSER SHOT. BOTH. Boy, of nineteen, is  
Marian looks on in horror. Niel unhooks the fish  
and presents it to her; she looks around wildly  
for a place to put it, then, rather than hurt his  
feelings, she sacrifices the garden hat. She  
gathers the hat up gingerly and exits through the  
gate. Niel stands smilingly, knocking the scales  
off his hands. BOYS, AND FRIGHTENING  
SMALL BOYS.

47  
51

EXT. KITCHEN GARDEN

Marian Forrester rushes toward Bohemian Mary, who  
is peeling potatoes. She thrusts the hat with  
the squirming fish at her.

CUT CUT TO

52  
48

CLOSER SHOT

Mary takes the fish in her bare hands and holds  
it stolidly. She hands the hat back to Marian.  
Marian indicates that she may keep it. Mary puts  
the hat on her head in order to have a better  
grasp on the fish, and exits. Mrs. Forrester looks  
after her, laughing merrily, and shuddering a  
little.

CUT TO

53

MED. SHOT AT FOOT OF TREE. IVY, NIEL AND 3 BOYS

Ivy is bending over the fallen bird. His face is  
turned from the camera so that one cannot see what  
he is doing. He is supposed to be blinding the  
bird. The other boys watch him in horror. Niel

49

GARDEN GATE

Niel walks from the gate in the direction where  
Ivy Peters is, and where the following sequence  
is to be played. Suddenly, he stops short at  
the sight of Ivy Peters.

CUT TO

54

CLOSER SHOT

Peters releases the bird from his hand, and it  
flies away. Niel clings desperately to his arm.  
Peters tells Niel -

Scene continued)



54 (Cont'd)  
50

**EXT. NEAR RIVER**

**TITLE 19** Ivy Peters, a tall, ugly boy, of nineteen, is surrounded by a group of small boys, as described in the book. A gentlemanly boy of twelve, and the butcher's two fat sons. (Important as it plants

**SUBTITLE 18** Niel's reason for despising Ivy Peters, and later in life, for hating him (Peters knew MANY WAYS OF GETTING RID OF DOGS, AND FRIGHTENING SMALL BOYS. jumps on Ivy).

Niel falls from the tree. A stone. Peters comes forward. The other small boys, frightened, Peters looks toward the house and follows. Peters picks up Niel, starts carrying him toward the house. The others follow.

55

**CLOSE SHOT TREE**

51

The bird, struggling in a tree, finally lands on

**CLOSE SHOT IVY PETERS**

He aims a sling, peering viciously toward his target; he lets the stone fly

CUT TO

56

**MED. LONG SHOT**

Niel and Peters are struggling. Niel finally knocks Ivy down and starts to climb the tree, as Peters watching him, vindictively

52

**CLOSE SHOT**

This shot is a substitute for a shot of the falling bird. The horror and fright on Niel's face will suggest what has happened. He calls out. Too late. Niel rushes out of shot.

57

**FLASH** of Niel climbing desperately. The other boys follow.

CUT TO

53

**MED. SHOT AT FOOT OF TREE. IVY, NIEL AND 3 BOYS**

Ivy is bending over the fallen bird. His face is turned from the camera so that one cannot see what he is doing. He is supposed to be blinding the bird. The other boys watch him in horror. Niel rushes into the shot and seizes Ivy Peters' arm.

58

**LONG SHOT**

Peters, a devilish thought in his mind, picks up a rock; he takes aim and hurls it.

Niel gives orders to the boys who follow, then the boys toward Ivy and the boys and says: "Please get outside, there are too many of you here." Ivy and the boys look toward the French window.

54

**CLOSER SHOT**

Peters releases the bird from his hand, and it flies away. Niel clings desperately to his arm. Peters tells Niel -

Scene continued)



54 (Cont'd)

TITLE 19

CLOSE SHOT. TREE. NIEL

By this time Niel has climbed quite high. The rock hits ~~NIKE~~ **BLINDED IT.**

A pause. Niel realizes what has happened, he screams in horror and rage (Important as it plants Niel's reason for despising Ivy Peters, and later in life, for despising Marian Forrester). Niel jumps on Ivy and they fight viciously.

60

62

MED. LONG SHOT

Niel falls from the tree. A pause. Peters comes towards him. The others stand back, frightened. Peters looks toward the house and thinks. Peters picks up Niel, starts carrying him toward the house. The others follow.

55

CLOSE SHOT TREE

The bird, struggling in a tree, finally lands on a branch.

61

56

FADE INTO

MED. LONG SHOT. MARIAN FORRESTER'S BEDROOM

Niel and Peters are struggling. Niel finally ~~is~~ **knocks Ivy down and starts to climb the tree, as Peters watching him, vindictively** sequence, Capt. Forrester's bed will be placed there.

The room gives out to the garden by French windows, as it is important that this French window be planted, we will open the scene by showing Ivy Peters entering, carrying Niel's limp form.

57

~~FLASH~~ **FLASH of Niel climbing desperately.** The other boys follow.

TITLE 20

"HIGH AND MIGHTY"

CUT TO

and to register disgust, Ivy exits upon the dream.

CUT TO

62

58

MED. SHOT

~~LONG SHOT~~ Niel on the bed, then stands gapping at Peters, ~~a~~ **devilish thought in his mind, picks up a rock; he takes aim and hurls it.**

Marian gives orders to Mary who exits, then she turns toward Ivy and the boys and says: "Please wait outside, there are too many of you here." Ivy and the boys back toward the French window, their positions shall be reversed.

59  
63

**CLOSE SHOT. TREE. NIEL**

By this time Niel has climbed quite high. The rock hits him and he falls. He lingers. He examines an object, lying on a table, in an impudent manner.

60  
64

**MED. LONG SHOT**

Niel falls from the tree. A pause. Peters comes towards him. The others stand back, frightened. Peters looks toward the house and thinks. Peters picks up Niel, starts carrying him toward the house. The others follow.

**QUICK FADE**

65

**MED. SHOT**

Marian approaches Peters with the cool dignity of a superior in the presence of a servant; she tells him: "Please wait outside." Ivy gives her a resentful look. Then, he bows in a quick, impulsive full shot. **INT. MARIAN FORRESTER'S BEDROOM.** The room is dainty, feminine, well kept, and has a little alcove which, in this sequence, is used as Marian's dressing room. In a later sequence, Capt. Forrester's bed will be placed there.

61

The room gives out to the garden by French windows, as it is important that this French window be planted, we will open the scene by showing Ivy Peters entering, carrying Niel's limp form.

66

**EXTERIOR HOUSE AT FRENCH WINDOW**

Meanwhile, Marian and Benjamin Mary are turning down the white counterpane of the bed. The other boys follow.

**TITLE 20**

**"HIGH AND MIGHTY"**

and to register disgust, Ivy spits upon the ground.

**CUT TO**

62

**MED. SHOT**

Ivy lays Niel on the bed, then stands gapping at Marian Forrester.

67

Marian gives orders to Mary who exits, then she turns toward Ivy and the boys and says: "Please wait outside, there are too many of you here." Ivy and the boys back toward the French window, their positions shall be reversed.



63

~~CLOSEUP NIEL~~ SHOWING MARIAN'S HANDS BATHING HIS HEAD  
~~AT FRENCH WINDOW~~ at Marian, looking worshipfully at  
The younger boys exit. Ivy lingers. He examines  
an object, lying on a table, in an impudent manner.

64

VERY CLOSE SHOT. NIEL AND MARIAN FORRESTER  
~~CLOSE SHOT END~~ and kisses Niel's cheek, then she  
Marian turns toward Ivy, she is astonished because  
he has not obeyed her. She rises haughtily, lies on  
Niel's sleeve. Niel watches her as she moves away.

65

MED. SHOT SHOT MARIAN  
Marian approaches Peters with the cool dignity of a  
superior in the presence of a servant; she tells  
him: "Please wait outside." Ivy gives her a resent-  
ful look. Then, he bows in a quick, impulsive  
fashion, as if something forced him. He exits.  
Marian turns toward the bed.

71

CLOSE SHOT NIEL MARIAN  
He opens his eyes and looks toward Marian. She  
speaks:

66

TITLE

EXTERIOR HOUSE AT FRENCH WINDOW  
Ivy Peters enters from the house. He looks back  
resentfully, and murmurs:  
and she produces a picture of herself.

TITLE 20

"HIGH AND MIGHTY"

and to register disgust, Ivy spits upon the ground.

CUT TO

72

MED. SHOT  
Marian sits on the edge of the bed, as she presents  
the photo to Niel. Mary stands waiting for or-  
ders. Niel thanks Marian. She asks him "Don't  
you like it?" He nods emphatically. "Yes, ma'am."  
INT. BEDROOM, then shrugs and turns toward Bohem-  
Marian is seated on the edge of Niel's bed, bath-  
ing his head with a towel. In a later sequence,  
their positions shall be reversed.

67



768

**COLOSEUP NIEL SHOWING MARIAN'S HANDS BATHING HIS HEAD**  
 He sighs, smiles at Marian, looking worshipfully at  
 cheriously for the handkerchief, and draws it  
 toward him, ting at the foot of the stairs for  
 Marian Forrester. She descends slowly, as if  
 conscious of her beauty, and enjoying Niel's  
 adoration. It is suggested she wear black velvet  
 and diamonds, and that she add to her costume the  
 royal touch of a diamond tiara.

69  
74

**VERY CLOSE SHOT. NIEL AND MARIAN FORRESTER**  
 She bends over and kisses Niel's cheek, then she  
 moves back and leaves Niel alone. Her handkerchief  
 has evidently fallen from her bodice, and lies on  
 Niel's sleeve. Niel watches her as she moves away.

70

**VERY CLOSE SHOT. FOOT OF STAIRS**  
 Marian extends her hand to Niel as if she were ab-  
 pecting him to kiss it. She is looking at him  
 in. Marian smiles, enjoying the situation. She  
 watches Niel speculatively as if wondering where  
 he will go next. Then, she explains

70  
75

**MED. CLOSE SHOT. MARIAN**  
 Very entrancingly photographed, as she leans against  
 the white hangings of the bed, calling to Niel  
 coaxingly. In pause, handkerchief into his shirt.

TITLE 23

"YOU ALWAYS LOOK THE SAME TO  
 ME. -- JUST BEAUTIFUL"

71

**CLOSE SHOT NIEL AND MARIAN**  
 He opens his eyes and looks toward Marian. She  
 speaks as if, for some queer reason, she has been  
 made very happy.

TITLE

"I'VE A PRESENT FOR YOU," he says --  
 as he has said -- the last glimpse of the care-free,  
 and she produces a picture of herself.  
 FADE OUT.

72

TITLE 21

**MED. SHOT**  
 Marian sits on the edge of the bed, as she presents  
 the photo to Niel. Mary stands waiting for or-  
 ders. Niel thanks Marian. She asks him "Don't  
 you like it?" He nods emphatically. "Yes, ma'm."  
 Marian laughs, then shrugs and turns toward Bohem-  
 ian Mary.

73

**CLOSE SHOT NIEL** MANSION. VERY LONG SHOT  
He looks at the photo admiringly, then reaches cautiously for the handkerchief, and draws it toward him, sitting at the foot of the stairs for Marian Forrester. She descends slowly, as if conscious of her beauty, and enjoying Niel's adoration. It is suggested she wear black velvet and diamonds, and that she add to her costume the regal touch of a diamond tiara.

74

**MED. CLOSEUP MARIAN AND BOHEMIAN MARY**  
Marian is talking to Mary, and watches Niel out of the corner of her eye.

CUT TO

78

**MED. CLOSE SHOT. FOOT OF STAIRS**  
Marian extends her hand to Niel as if she were expecting him to kiss it. But he shakes it awkwardly. Marian smiles, enjoying this clumsiness. She studies Niel speculatively as if wondering where she would make a new conquest, then, she exclaims:

75

TITLE 22

**CLOSEUP NIEL** "YOU'VE GROWN UP TO BE A VERY HANDSOME YOUNG MAN!"  
He stuffs the lace handkerchief into his shirt.

Niel is very much confused and very happy. Marian goes on to say "What about me, Niel, how have the years treated me?" Niel replies ardently:

TITLE 23

"YOU ALWAYS LOOK THE SAME TO ME, - JUST LOVELY!"

76

**MED. CLOSEUP MARIAN AND MARY** she looks toward the  
Marian sees the business of the handkerchief. She smiles as if, for some queer reason, she has been made very happy.

IRIS DOWN -

on her fade - the last glimpse of the care-free, unstained Marian Forrester.

FADE OUT.

79

Niel is disappointed. "But I don't think she's really" he protests - Marian's face brightens -  
**MED. CLOSE SHOT. DRAWING ROOM. FRANK ELLINGER AT PIANO**  
Ellinger, merry, debonair and lovable, is playing the piano.

77

TITLE 21

FOR THE NEXT FEW YEARS NIEL SAW VERY LITTLE OF MARIAN FORRESTER WITH BUT THAT LITTLE SEEMED TO MATTER A GREAT DEAL TO HIM TO BRING WITH HIM THE GLAMOR OF A GAY WORLD.

SUBTITLE 24

SUBTITLE 25

STANDARD FILMS



77

80

HALL, FORRESTER MANSION, VERY LONG SHOT  
(Very heavy carpets on the stairs)

She listens and sighs. She has fallen in love. Niel is waiting at the foot of the stairs for Marian Forrester. She descends slowly, as if conscious of her beauty, and enjoying Niel's adoration. It is suggested she wear black velvet and diamonds, and that she add to her costume the regal touch of a diamond tiara.

81

MED. CLOSE SHOT, DRAWING ROOM

Ellinger still at the piano, then Constance Ogden, the flapper, fairly bounces into the shot. Constance asks Ellinger to play something lively. Ellinger starts a jig. Constance snaps her fingers keeping time.

78

MED. CLOSE SHOT, FOOT OF STAIRS

Marian extends her hand to Niel as if she were expecting him to kiss it. But he shakes it awkwardly. Marian smiles, enjoying this clumsiness. She studies Niel speculatively as if wondering where she would make a new conquest, then, she exclaims:

TITLE 22

"YOU'VE GROWN UP TO BE A VERY HANDSOME YOUNG MAN!"

82

Niel is very much confused and very happy. Marian goes on to say "What about me, Niel, how have the years treated me?" Niel replies ardently:

TITLE 23

"YOU ALWAYS LOOK THE SAME TO ME, - JUST LOVELY!"

83

Marian's fears are soothed, she looks toward the drawing room, because Niel's opinion of her beauty matters nothing to her, but the opinion of someone else matters everything. AND NIEL

TITLE 25

"I WANT YOU TO BE MINE TO THAT PRETTY GIRL -- CONSTANCE OGDEN."

79

Niel is disappointed. "But I don't think she's pretty" he protests - Marian's face brightens -

MED. CLOSE SHOT, DRAWING ROOM, FRANK ELLINGER AT PIANO  
Exit toward the drawing room.  
Ellinger, merry, debonair and lovable, is playing the piano.

CUT IN WITH

SUBTITLE 24

FRANK ELLINGER SEEMED TO BRING WITH HIM THE GLAMOR OF A GAYER WORLD.

SUBTITLE 26

CONSTANCE OGDEN

GLADYS HULETT



80

CLOSE UP MARIAN  
She listens and sighs. She has fallen in love.

81 85

MED. CLOSE SHOT. DRAWING ROOM  
Ellinger still at the piano, then Constance Ogden, the flapper, fairly bounces into the shot. Constance asks Ellinger to play something lively. Ellinger starts a jig. Constance snaps her fingers keeping time.

CUT TO

82 86

FULL SHOT  
Capt. Forrester leaning heavily on his cane, starts toward Niel in the middle of the floor he col-  
HALL. CLOSEUP MARIAN  
She is annoyed and jealous - she turns toward Niel.

83 87

MED. CLOSE SHOT - MARIAN AND NIEL  
Marian tells Niel  
TITLE 25  
Niel - Forrester ignores Ellinger - and turns to  
Niel - Forrester shakes hands with Niel as though  
nothing had happened and they sadly speak:  
TITLE 27  
"I WANT YOU TO BE NICE TO  
THAT PRETTY GIRL -- CONSTANCE  
OGDEN."  
Niel is disappointed. "But I don't think she's  
pretty" he protests - Marian's face brightens -  
"Neither do I" she laughs - "But, come ahead".  
They exit toward the drawing room.

CUT TO

88

CLOSE SHOT MARIAN  
She is saddened - she knows the truth.

SUBTITLE 26

CONSTANCE OGDEN

GLADYS HULETTE

HEAD SHOT

He finds a chair for Capt. Forrester, near the cocktail table. ~~He then goes to the~~ that ~~he is in the business ad. 14b.~~ ~~He then goes~~ toward the cocktail table, where Marian joins him.

General Disappointment between Conscience and Fact.

~~DRAWING ROOM. FULL SHOT. CAPT. FORRESTER. FRANK~~  
~~ELINGER. Mr. and Mrs. Ogden and Constance Butler~~  
~~FORRESTER turns sadly to Remondroy and speaks:~~

They are discovered as Marian and Niel enter from the hall - Marian starts to present Niel to Mr. & Mrs. Ogden. Niel offers her the check free

Pommeroy says, "Don't take it that way." Per-  
rester's gaze turns in the direction of his wife.

FULL SHOT

FULL SHOT  
Capt. Forrester leaning heavily on his cane, starts toward Niel - in the middle of the floor he collapses and falls. FRANK  
Frank, manager brewing the cocktail, Marian standing next to him, talking happily. After a moment Constance rushes into the shot, she teases Frank for a cherry, he takes a cherry out of the cocktail and gives it to her. Marian looks uncomfortable, she looks for Niel, and signals to him.

CLOSE SHOT. FORRESTER ON THE FLOOR

CLOSE SHOT. FORRESTER ON THE FLOOR  
Niel and Ellinger rush into shot and pick him up - Forrester ignores Ellinger - and turns to Niel - Forrester shakes hands with Niel as though nothing had happened, and then very sadly speaks:

TITLE 27 CLOSE SHOT NIP-YOU-BEE, I'M GETTING OLD.

Mrs. Ogden is chatting with Niel. He catches sight of Marian's signal, excuses himself and exits.

CLOSE SHOT MARIAN

CLOSE THE WINDOW  
She is saddened - she knows the truth.

432-3803

Niel enters to Marian, Ellinger and Constance. Ellinger is feeding Constance another cherry. Marian interrupts them, and pairs off Niel and Constance, saying:

(Scene continued)



89

93 (Cont'd)

**MED. SHOT**

Niel places a chair for Capt. Forrester, near the cocktail table. Forrester indicates that Ellinger can make the cocktail. Ellinger goes toward the cocktail table, where Marian joins him. General disappointment between Constance and Niel.

90

**MED. CLOSE SHOT. FORRESTER AND POMMERROY**  
Forrester turns sadly to Pommeroy and speaks:

94

**TITLE 28**

**MED. CLOSE SHOT. NIEL AND CONSTANCE**  
The butler passing the cocktail to Forrester and Pommeroy. Constance refuses a drink. Niel offers her the cherry from his glass. She will not take it. Pommeroy says, "Don't take it that way." Forrester's gaze turns in the direction of his wife.

95

91

**MED. CLOSE SHOT**  
The butler passing the cocktail to Forrester and Pommeroy. Pommeroy starts to rise. Pommeroy Frank Ellinger brewing the cocktail. Marian standing next to him, talking happily. After a moment Constance rushes into the shot, she teases Frank for a cherry, he takes a cherry out of the cocktail and gives it to her. Marian looks uncomfortable, she looks for Niel, and signals to him.

92

**CLOSE SHOT NIEL AND MRS. OGDEN**  
Mrs. Ogden is chatting with Niel. He catches sight of Marian's signal, excuses himself and exits.

93

**MED. CLOSE SHOT. MARIAN AND ELLINGER**  
Ellinger repeats the words "I love you" with special meaning, and makes a dash for Constance. Ellinger is feeding Constance another cherry. Marian interrupts them, and pairs off Niel and Constance, saying:

(Scene continued)

93 (Cont'd)

CLOSEUP CAPT. FORRESTER

TITLE 29

He has caught the bit of business. The realization comes to him that his wife loves another. His glass of ~~WANT YOU TWO YOUNG THINGS~~ ~~TO GET ACQUAINTED~~ toast, as if he were accepting destiny and even saluting it. General disappointment between Constance and Niel. FADE OUT

SUBTITLE 30

AFTER THE GUESTS HAD GONE

94

MED. CLOSE SHOT. NIEL AND CONSTANCE

The butler passing the cocktail tray. Constance refuses a drink. Niel offers her the cherry from his glass. She will not take it.

99

BEDROOM OF CAPT. FORRESTER ON UPPER FLOOR

Marian Forrester is drawing the coverlets over Capt. Forrester whom she has, evidently, put to bed. She kisses him on the forehead, and says

TITLE 31

"GOOD NIGHT, CAPTAIN FORRESTER."

95

MED. CLOSE SHOT

The butler passing the cocktail to Forrester and Pommeroy, etc. Forrester starts to rise, Pommeroy offers his help. Forrester refuses assistance, and gets to his feet; he offers the toast.

TITLE 30

"HAPPY DAYS!"

100

CLOSEUP CAPT. FORRESTER

He replies

TITLE 32

"GOOD NIGHT, MAIDY!"

96

CLOSEUP FORRESTER

Speaking the title impressively. He looks toward Marian and Ellinger.

101

MED. SHOT

Marian draws the curtains, turns away wistfully, goes toward the door, carrying a candle

97

MED. CLOSE SHOT. MARIAN AND ELLINGER

They touch glasses. Ellinger repeats the words "Happy Days" with special meaning, and makes a little movement to signify a kiss.

Ellinger looks Marian to a chair near the fire, and carefully draws the curtains behind her.



1998

**DRAWING ROOM. CLOSEUP CAPT. FORRESTER**

He has caught the bit of business. The realization comes to him that his wife loves another. His glass is half empty, there is a moment of silence, then he tosses off the toast, as if he were accepting destiny and even saluting it.

FADE OUT

103

**SUBTITLE 30 AFTER THE GUESTS HAD GONE  
TOP OF STAIRS- UPPER HALL NIGHT-**

Marian comes out of Capt. Forrester's room, carrying her lighted candle, and starts down stairs.

99

**BEDROOM OF CAPT. FORRESTER ON UPPER FLOOR**

Marian Forrester is drawing the coverlets over Capt. Forrester whom she has, evidently, put to bed. She kisses him on the forehead, and says

104

**TITLE 31**

"GOOD NIGHT, CAPTAIN FORRESTER."

Ellinger hears Marian's footsteps, he turns and goes toward the door. She is wearing a formal negligee and her butterfly earrings.

FADE OUT

105  
100

**HALL. MOONLIGHT -  
CLOSEUP CAPT. FORRESTER**

He replies at the foot of the stairs. Ellinger asks her to come in and talk with him. Marian shakes her head "GOOD NIGHT, MAIDY!" Ellinger knows she would like to talk with him, so in a masterly manner he blows out the candle, and leads her toward the drawing room.

101

**MED. SHOT**

Marian draws the curtains, turns away wistfully, goes toward the door, carrying a candle

CUT TO

106

**DRAWING ROOM. FIRELIGHT -**

Ellinger leads Marian to a chair near the fire, he carefully draws the curtains behind her.

102

**DRAWING ROOM - FIRELIGHT -**

Frank Ellinger is waiting for Marian, who arranged the brandy decanter with two glasses. He catches her hand and presses it to her cheek; then, he pours out two glasses of brandy. **CUT TO:** host in the other man's house. Marian refuses the drink. Ellinger tells her, "Take it, it will cheer you up, I've lots to talk about." They touch glasses.

103

**TOP OF STAIRS- UPPER HALL NIGHT-**

Marian comes out of Capt. Forrester's room, carrying her lighted candle, and starts down stairs.

108

**MED. CLOSE SHOT. ELLINGER AND MARIAN.**

He looks at Marian with great passion and speaks significantly

104

**DRAWING ROOM. SHOOTING TOWARD HALL -**

TITLE 33

"HAPPY DAYS, FOR US!"  
Ellinger hears Marian's footsteps, he turns and goes toward the door - head, as much as to say they cannot be happy days for them. Ellinger tells her "Drink to it, Marian, I've something wonderful to talk about." Marian looks up wonderingly.

FADE OUT

105

**HALL. MOONLIGHT -**

Marian stands shyly at the foot of the stairs. Ellinger asks her to come in and talk with him. Marian shakes her head very uncertainly. Ellinger knows she would like to talk with him, so in a masterly manner he blows out the candle, and leads her toward the drawing room.

109

**NIEL'S BEDROOM. NIGHT**

Niel sitting up in bed, writing on Marian's photo

INSERT

**C.U. PHOTO.** A MADONNA-like study of Marian Forrester. Niel's hand is seen writing.

"TOO HIGH TO SERVE . TOO FAR TO LOVE."

Wistfully, Niel looks at the picture, then he goes on writing

106

**DRAWING ROOM. FIRELIGHT -**

Ellinger leads Marian to a chair near the fire, he carefully draws the curtains behind her.



110 This number lost

107

MED. SHOT.

FADE IN

Marian sitting by the fire. Ellinger enters to her and kisses her head lightly, she accepts the kiss happily, catching his hand and pressing it to her cheek; then, he pumps out two glasses of brandy, playing host in the other man's house. Marian refuses the drink. Ellinger tells her, "Take it, it will cheer you up, I've lots to talk about." They touch glasses.

112

MED. CLOSEUP. FRANK AND MARIAN -

Frank, whispering to Marian. They are very close together he kisses her passionately. Both are dis-

108

MED. CLOSE SHOT. ELLINGER AND MARIAN.

He looks at Marian with great passion and speaks significantly

TITLE 33

"HAPPY DAYS, FOR US!"

Marian shakes her head, as much as to say they cannot be happy days for them. Ellinger tells her "Drink to it, Marian, I've something wonderful to talk about." Marian looks up wonderingly.

114

MED. CLOSE SHOT. ELLINGER AND MARIAN. NIGHT.

Marian and Frank, the whistle has startled them. Frank's shoulders are shaking.

FADE IN

109

NIEL'S BEDROOM. NIGHT -

Marian shudders "You must not say those things, Frank. Niel sitting up in bed, writing on Marian's photo about it?" Frank catches her hand and kisses it

INSERT

C.U. PHOTO: A MADONNA-like study of Marian Forrester. Niel's

hand is seen writing. "TOO HIGH TO SERVE. TOO FAR TO LOVE."

"TOO HIGH TO SERVE. TOO FAR TO LOVE."

There is a horrible thought, when Marian first hears this. Wistfully, Niel looks at the picture, then he goes on writing with the dream. She leans against Ellinger, he puts his arm around her, holds her tightly - suddenly they are startled by a noise in the room and spring apart.

110 This number lost

115 HALL, DIM LIGHT  
111 FADE IN Flash of mirror falling, no one in sight.  
FORRESTER DRAWING ROOM. MED. SHOT FIRELIGHT -

The passage of time, and other events are suggested by the disheveled appearance of both Frank and Marian - decanter and glasses nearby. Frank leaning closer to her, whispers in her ear.

116 MED. SHOT  
Cautiously, Marian exits toward the hall, followed by Ellinger.

118 MED. CLOSEUP. FRANK AND MARIAN - Frank, whispering to Marian. They are very close together he kisses her passionately. Both are disturbed by the noise of a railroad whistle.

117 ELLINGER lights Marian's candle. They see the broken mirror.  
INSERT C.U. BROKEN MIRROR LYING ON THE FLOOR

113 They face one another, frightened. Ellinger looks about him as if searching for someone.  
EXT. NIGHT SHOT OF ENGINE OR RAILROAD WHISTLE  
They look toward the top of stairs, but see no one. Ellinger tells Marian to hurry to her room. She asks him to kiss her goodnight, he is afraid, but she, more brave says "Please". He kisses her, first lightly, then with irresistible passion. She starts to go to her door, her face shining with  
114 MED. CLOSE SHOT FORRESTER DRAWING ROOM. FIRELIGHT. - Ellinger puts his finger to his lips and watches Marian and Frank; the whistle has startled them. Frank shudders and exclaims.

TITLE 34 "HOW DO YOU STAND IT, SHUT UP IN THIS HOUSE WITH AN OLD MAN, AND HEARING THOSE ETERNAL TRAINS SHRIEKING?"

118 Marian shudders "You must not say those things, Frank, but I do suffer, frightfully. Still, what can I do about it?" Frank catches her hand and kisses it tenderly, he tells her with tenderness and sincerity  
The lighted match shows a rather unpleasant smile

TITLE 36 "SOME DAY, DEAR, YOU'RE GOING TO BE MY WIFE!"

119 There is a horrible thought, when Marian first hears this but she cannot resist the temptation of letting herself play with the dream. She leans against Ellinger, he puts his arm around her, holds her tightly - suddenly they are startled by a noise in the hall and spring apart.  
MED. SHOT ELLINGER  
Ellinger looks toward the mirror on table, anxious and annoyed, but he will brave out whatever situation may be. He exits toward the drawing room.



115  
120

**HALL, DIM LIGHT**

Flash of mirror falling, no one in sight. Ellinger pours himself a drink, looking craftily toward the hall, stands in the shadow. Then door opens, a woman appears. Her figure is outlined through the door opening. Ellinger steps out of the shadow toward her.

116

**MED. SHOT**

121

Cautiously, Marian exits toward the hall, followed by Ellinger.

**MARIAN'S BEDROOM, MARIAN**  
She is seated on the edge of her bed, breathless with the excitement of her hour with Ellinger. She lays her hand against her cheek, dreamily. On her face is registered all that Ellinger means to her. Then she discovers that one of her ear rings is missing. She is a little startled. She rises as if to go into the hall again to find it, but an impulse of caution makes her hesitate, the anxiety she smiles again. She starts to light her cigarettes and finds that one of the buttons has already been unfastened. She bares her shoulder still further and lays her cheek against the spot that Ellinger kissed.

INSERT

**C.U. BROKEN MIRROR LYING ON THE FLOOR**

They face one another, frightened. Ellinger looks about him as if searching for someone, but apparently they are alone. Ellinger picks up the broken mirror and places it on the table. They look toward the top of stairs, but see no one. Ellinger tells Marian to hurry to her room. She asks him to kiss her goodnight, he is afraid, but she, more brave says "Please". He kisses her, first lightly, then with irresistible passion. She starts to go to her door, her face shining with love and faith; she says again "I love you". Ellinger puts his finger to his lips and watches Marian enter her room and close the door. Ellinger lights a cigarette.

122

123

118

**CLOSE SHOT, STAIRS, MOONLIGHT**  
Constance's dainty, white slippered feet, and the lace on the end of her sheer dressing gown, are seen as she stumbles.  
**CLOSE SHOT ELLINGER**  
The lighted match shows a rather unpleasant smile of satisfaction in his conquest.

CUT TO

119

**MED. SHOT ELLINGER**

Ellinger looks toward the mirror on table, anxious and annoyed, but he will brave out whatever situation may be. He exits toward the drawing room.

120

**DRAWING ROOM. FIRELIGHT. LUDING HALL**

Ellinger steadies himself with a drink, looking craftily toward the hall, stands in the shadow. Then Constance appears, holding a candle. Her figure is outlined through the sheer dressing gown. Ellinger steps out of the shadow toward her.

121

**MARIAN FORRESTER'S BEDROOM. MARIAN**

She is seated on the edge of her bed, breathless with the excitement of her hour with Ellinger. She lays her hand against her cheek, dreamily. On her face is registered all that Ellinger means to her. Then she discovers that one of her ear rings is missing. She is a little startled. She rises as if to go into the hall again to find it, but an impulse of caution makes her hesitate. The anxiety leaves her face, she smiles again. She starts unhooking her negligee and finds that one of the hooks has already been unfastened. She bares her shoulder still further, and lays her cheek against the spot that Ellinger had kissed.

CUT TO

122

**CLOSE SHOT. HALL. MOONLIGHT TINT**

(near table with mirror) Ellinger pinches Constance's cheek and kisses her lightly, speaks:

TITLE 36

"HOW DID YOU KNOW I'D BE WAITING FOR YOU?"

122

**DRAWING ROOM. FIRELIGHT. MED. CLOSE SHOT**

Ellinger steadies himself with a drink, and listens as he hears -

TITLE 37

"I THOUGHT I HEARD VOICES."

Ellinger is taken aback. How much does she know, and how much does she hold against him? But her face betrays nothing. So, Ellinger relaxes and smiles. "You little wretch, you broke this mirror, didn't you?" He shows her the mirror. Constance shakes her head. "No," she replies. This time, **CLOSE SHOT. STAIRS. MOONLIGHT** For God's sake get Constance's dainty, white slippered feet, and up, the lace on the end of her sheer dressing gown, the are seen coming down a step - she stumbles, and,

CUT TO

127

**CLOSE SHOT AT CURTAIN**

Capt. Forrester's hand reaches out and grips Ellinger's sleeve. Ellinger is startled.



124  
123

DRAWING ROOM. SHOT INCLUDING HALL

Ellinger starts towards the hall. When he gets near the door he stands in the shadow. Then Constance appears, holding a candle. Her figure is outlined through the sheer dressing gown. Ellinger steps out of the shadow toward her.

129

CLOSEUP FORRESTER

His face relentlessly stern, he puts his finger to his lips motioning for silence.

125

MED. SHOT

Ellinger's relief at seeing Constance is so great that he is more cordial to her than he would otherwise be. He comes toward her smilingly. In the manner of each player should be conveyed that sense of familiarity which shows that they have met this way before.

130  
130

CLOSE SHOT ELLINGER

He looks up stairs toward Constance.

126

CLOSER SHOT. HALL. MOONLIGHT TINT

(near table with mirror) Ellinger pinches Constance's cheek and kisses her lightly, speaks:

131

TITLE 36

HEAD OF STAIRS. CLOSER CONSTANCE  
She looks at him and says, "HOW DID YOU KNOW I'D BE WAITING FOR YOU?" She asks Ellinger if everything is all right.

Constance looks at him shrewdly and replies:

TITLE 37

"I THOUGHT I HEARD VOICES."

132

Ellinger is taken aback. How much does she know, and how much does she hold against him? But her face betrays nothing. So, Ellinger relaxes and smiles. "You little wretch, you broke this mirror, didn't you?" He shows her the mirror. Constance shakes her head. "No", she replies. This time, Ellinger is really startled. "For God's sake get upstairs, quickly", he whispers. She starts up. Ellinger fairly shoves her and he backs toward the curtain where Capt. Forrester stands concealed.

133

CLOSEUP CONSTANCE

She blows Ellinger a light kiss, and exits from shot

127

CLOSE SHOT AT CURTAIN

Capt. Forrester's hand reaches out and grips Ellinger's sleeve. Ellinger is startled.

134

DRAWING ROOM. MED. SHOT. TOWARD HALL

128

Forrester draws the heavy curtain aside, switches on the light, then, Ellinger catches sight of the **CLOSEUP** Ellinger looks toward the curtain. He is wearing his dressing gown, and carrying his heavy revolver. Ellinger steps back startled. "For me?" he asks, indicating the revolver. Forrester shakes his head. "No, for myself", he replies. Ellinger asks "and why?". Forrester holds the revolver out before him and speaks:

TITLE 39

"MY WIFE LOVES YOU. I WAS GOING TO LEAVE HER FREE TO

129

**CLOSEUP FORRESTER**

His face relentlessly stern, he puts his finger to his lips motioning for silence.

130

Ellinger says, "I appreciate that", then he turns toward the Capt. and speaks

135

TITLE 41

**CLOSE SHOT OF FORRESTER**

He looks up stairs toward Constance -

130

**CLOSE SHOT ELLINGER**

Capt. Forrester looks searchingly at Ellinger, seeming to remind him of Constance. Ellinger's eyes fall. Forrester tells him "I've learned in railroad ways that if a structure is a little bit shaky, it's all wrong. I've seen things like this here. I don't want to take it to my

136  
131

TITLE 42

**HEAD OF STAIRS. BOTH**

**CLOSEUP CONSTANCE**

She looks down questioningly to ask Ellinger if everything is all right.

TITLE 39

"I AM ASHAMED!"

The Captain looks at him in a not unfriendly manner, then nods, briefly. He sees Marian's ear ring on the floor, and bends to pick it up. Ellinger forestalls him -

132

**CLOSEUP ELLINGER**

He nods, and motions her to go up the stairs.

CUT TO

137

**MED. CLOSEUP BOTH**

Ellinger sees what it is he has picked up. Marian's diamond ear ring. He is further ashamed as he hands it to Capt. Forrester.

133

**CLOSEUP CONSTANCE**

She blows Ellinger a light kiss, and exits from shot

CUT TO



134 (Cont'd)

135

DRAWING ROOM. MED. SHOT. TOWARD HALL

Forrester draws the heavy curtain aside, switches on the light, then Ellinger catches sight of the heavy revolver. Capt. Forrester steps out. He is wearing his dressing gown and carrying his heavy revolver. Ellinger steps back startled. "For me?" he asks, indicating the revolver. Forrester shakes his head. "No, for myself", he replies. Ellinger asks "And why?" Forrester holds the revolver out before him and speaks:

TITLE 40

TITLE 38

"MY WIFE LOVES YOU. I WAS  
GOING TO LEAVE HER FREE TO  
GO TO YOU."

139

MED. CLOSE SHOT BOTH

Ellinger nods. "I appreciate that", then he turns toward the Capt. and speaks

135

TITLE 41

CLOSE SHOT OF FORRESTER

Speaking title, then he lays down the revolver, and says: "But I've changed my mind."

Capt. Forrester looks searchingly at Ellinger, seeming to remind him of Constance. Ellinger's eyes fall. Forrester tells him "I've learned in railroad camps that if a structure is a little bit wrong, it's all wrong. It's the same thing with love, I think" and goes on to say

136

TITLE 42

MED. CLOSEUP BOTH

Ellinger is thoroughly ashamed; he recognizes the magnificence of the Capt.'s attitude. He tells him:

TITLE 39

"I AM ASHAMED!"

The Captain looks at him in a not unfriendly manner, then nods, briefly. He sees Marian's ear ring on the floor, and bends to pick it up. Ellinger forestalls him -

140

CLOSE SHOT ELLINGER

Incensed at the Capt.'s speech, he replies defiantly

TITLE 43

"SHE'LL COME TO ME ANYWAY!"

137

MED. CLOSEUP BOTH

Ellinger sees what it is he has picked up. Marian's diamond ear ring. He is further ashamed as he hands it to Capt. Forrester.

141

MED. CLOSE SHOT

Forrester winces, forced to admit that Ellinger may be speaking the truth.

FADE OUT

141 (Cont'd)

138

SUBTITLE

CLOSE SHOT CAPT. FORRESTER TELEGRAM CALLED  
He looks at the pretty trinket tenderly; he realizes  
also the significance of finding it. That his wife  
has probably been physically unfaithful. He speaks

TITLE 40

"MRS. FORRESTER KNOWS NOTHING  
OF THE WORLD. I THINK A  
GREAT SORROW WOULD DESTROY HER  
UTTERLY."

143

FADE IN

HOTEL REGISTER with the name of Ellinger on it

OUT IN WITH

139

SUBTITLE 45

MED. CLOSE SHOT BOTH AND THE REGISTER OF THE LOCAL  
Ellinger nods. "I appreciate that", then he turns  
toward the Capt. and speaks

TITLE 41

"WHY NOT DIVORCE? LEAVE HER  
FREE TO LOVE ME HONORABLY."

Capt. Forrester looks searchingly at Ellinger,  
seeming to remind him of Constance. Ellinger's  
eyes fall. Forrester tells him "I've learned in  
railroad camps that if a structure is a little  
bit wrong, it's all wrong. It's the same thing  
with love, I think" he goes on to say cigarette girl.

TITLE 42

Ivy Peters is snooping over the register. He tells  
Niel about it. "I DISCOVERED YOU COULD NOT BE "pretty cute  
when he FAITHFUL, SO MY POOR LIFE IS RUINED. Niel's  
face closes. "WORTH SOMETHING - IT PROTECTS MY a fool,  
Peters! WIFE FROM YOU." speaks:

TITLE 46

"SHE GAVE HER SERVANTS A LITTLE  
VACATION. SHE MUST BE GETTING  
WELL SERVED FOR HER."

140

CLOSE SHOT ELLINGER

Incensed at the Capt.'s speech, he replies de-  
fiantly

TITLE 43

"SHE'LL COME TO ME ANYWAY!"

Ellinger looks at Ivy Peters. Not because of sus-  
picion, but because of distaste. He looks up  
toward Ivy.

141

MED. CLOSE SHOT

Forrester winces, forced to admit that Ellinger  
may be speaking the truth.

FADE OUT



141 (Cont'd)  
146

HEAD CLOSEUP BOTH  
SUBTITLE 44 SOON AFTER, A TELEGRAM CALLED  
CAPTAIN FORRESTER TO THE CITY  
floor. - IVY HE WAS TO BE GONE SEVERAL DAYS  
and apologize saying, "I meant no harm". Niel  
flings him away as something unclean.

FADE OUT

142

SUBTITLE 47 FADE IN AN EMPULSE ON AFFECTION AND  
HOTEL REGISTER with the name of Ellinger on it  
MORNING. CUT IN WITH

SUBTITLE 45

AND THE REGISTER OF THE LOCAL  
HOTEL BORE THE NAME OF "FRANK  
ELLINGER"

QUICK FADE TO

147

EXT. FORRESTER MANSION. WIDE LONG SHOT. EARLY  
MORNING.

FADE IN NEAR THE PIERCE WINDOWS

143

Niel Peters is carrying a bouquet of lilies, which  
CLOSE SHOT. DESK OF LOCAL HOTEL. NIEL & IVY PETERS  
Niel is buying cigarettes from the cigarette girl.  
Ivy Peters is snooping over the register. He tells  
Niel about Ellinger being registered. "Pretty cute  
when her husband's away." Ivy exclaims. Niel's  
face clouds and he snaps back. "Don't be a fool,  
Peters!" SHE WOULD SPEAK AND THEY  
WOULD, PERHAPS, GIVE HER A

TITLE 46

SHE GAVE HER SERVANTS A LITTLE  
LIVACATION. SHE MUST BE GETTING  
HIS SUPPER FOR HIM."

Niel starts to lay the flowers reverently by the  
window. He hears voices. The significance of the  
whole scene is carried by Niel's facial expression.  
First, he is surprised, then, he does not believe -  
but a laugh comes. He is horror stricken, then dis-  
gusted, then grief-stricken. He turns away and  
exits.

144

CLOSE SHOT NIEL

Ivy's speech saddens him. Not because of sus-  
picion, but because of distaste. He looks up  
toward Ivy.

148

RIVER ROAD. LONG SHOT

Niel goes toward the river road, carrying the lil-  
ies.

145

CLOSEUP IVY

He is sneering.

149  
146

CLOSE SHOT  
MED. CLOSEUP BOTH a boulder, holding his flow-  
Niel springs at Ivy saying, "Take that nasty ex-  
pression out of your face, or I'll wipe it on the  
floor." - Ivy, wincing under Niel's grip, smiles  
and apologizes saying, "I meant no harm". Niel  
flings him away as something unclean.

FADE OUT

150

SUBTITLE 47

FRONT DOOR, EXT. FORRESTER MANSION. EARLY MORNING  
Marian, in negligee, lets Ellinger out. He  
sees her AN IMPULSE OF AFFECTION AND of business  
seems to be GUARDIANSHIP BROUGHT NIEL TO make her  
feel she is MARIAN'S HOUSE IN THE EARLY tells her:  
MORNING.

TITLE 49

"WE WILL MEET AT THE TRAIN"

Marian nods. Ellinger kisses her hand again and  
exits.

147

EXT. FORRESTER MANSION. MED. LONG SHOT. EARLY  
MORNING.

FADE IN NEAR THE FRENCH WINDOWS

151

Niel Herbert is carrying a bouquet of lilies, which  
he means to place before the French window, which  
has become a shrine. As he comes near the window  
he looks at the lilies angrily, then flings them  
from him. They land in a mud puddle.

SUBTITLE 48

WHEN SHE OPENED THE SHUTTERS  
SHE WOULD FIND THEM, AND THEY  
WOULD, PERHAPS, GIVE HER A  
DISTASTE FOR COARSE WORLDINGS  
LIKE FRANK ELLINGER.

152

Niel starts to lay the flowers reverently by the  
window. He hears voices. The significance of the  
whole scene is carried by Niel's facial expression.  
First, he is surprised, then, he does not believe -  
but a laugh comes. He is horror struck, then dis-  
gusted, then grief-stricken. He turns away and  
exits.

153

FADE IN  
RAILROAD STATION

148

Limited train entering station. Ellinger and  
Marian enter hurriedly - both a little nervous -  
RIVER ROAD. LONG SHOT pulls his hat over his  
Niel goes toward the river road, carrying the lil-  
Niel stands nervously looking around, afraid of  
seeing people who might recognize her. She has a  
veil on.



**BAGGAGE CAR**  
**CLOSE SHOT** man throws out handful of newspaper  
Niel sinks down on a boulder, holding his flow-  
ers, staring straight ahead of him. Man, then  
downs another one, still holding papers and  
calling out to her. Woman looks around and she  
paper held in front. She glances Ellinger's  
arm and calls tender, who backs her away. El-  
linger puts her up. Marlin starts at woman.

FRONT DOOR, EXT. FORRESTER MANSION. EARLY MORNING  
Marian, in negligee, lets Ellinger out. He  
kisses her hand, reverently; this bit of business  
seems to make her more comfortable, to make her  
feel she is still respected. Ellinger tells her:

"WE WILL MEET AT THE TRAIN!"

Capt. Daniel Forrester, President of a bank in which thousands of railroad workers keep their savings, makes good the losses to the extent of stripping himself of his entire personal fortune.

Vendor whistles to himself, then puts papers on  
stand. Ellinger comes from station. He stops to  
CLOSE SHOT BOULDER, NIEL  
His head resting on his arm, suffering as only  
youth can suffer. Suddenly he raises his head.  
He looks at the lilies angrily, then flings them  
from him. They land in a mud puddle.

MRS. SNOT MARIAN AND STATION PLATFORM  
 Allinger enters to Marian. He gives paper to  
 her, she on his wrist and starts to walk. As  
 Marian leaves the paper a gust of wind blows it  
 CLOSEUP LILIES  
 In mud puddle FADE OUT

CLOSEUP LILIES  
In mud puddle

FADE OUT

FADE IN  
RAILROAD STATION  
Limited train entering station. Ellinger and Marian enter hurriedly - both a little nervous - he tells her to wait - pulls his hat over his eyes and hurries into station to buy tickets. Marian stands nervously looking around, afraid of seeing people who might recognize her. She has a veil on.

154

155

**BAGGAGE CAR**

Baggage man throws out bundle of Denver papers. Young man enters, speaks to baggage man, then picks them up and exits, talking toward her talking. News vendor comes down aisle holding papers and calling his wares. Marian looks around and sees paper held by vendor. She clutches Ellinger's arm and calls vendor, who hands her paper. Ellinger pays for it. Marian stares at paper, and Ellinger looks at her.

155

**NEWS STAND NEAR STATION DOOR**

Young man enters carrying bundle of papers - he puts them down and cuts rope holding them. He is attracted by the front page, reads:

159

**INSERT**

**CLOSEUP MARION ON FRONT PAGE**

She reads front page and is stunned; looks up how Railroad Builder gives up entire fortune to save workman's bank. Capt. Daniel Forrester, President of a bank in which thousands of railroad workers keep their savings, makes good the losses to the extent of stripping himself of his entire personal fortune.

160

Vendor whistles to himself, then puts papers on stand. Ellinger comes from station. He steps to buy a paper. Exits without looking at it. She makes up her mind, tells him she can't go, jumps up and rushes down the aisle. Ellinger looks after her a moment, stands up, pulls bell cord and then picks up bags and exits down aisle after her.

164

156

**MED. SHOT MARIAN AND STATION PLATFORM**

Ellinger enters to Marian. He gives paper to her, picks up grips and starts to train. As Marian takes the paper a gust of wind blows it out of her hand. She starts to get it, when trainmen call "All Aboard". Ellinger calls her to hurry. They hurry aboard the train. Train pulls out, stops. Marian steps off train followed by Ellinger. Conductor looks out. Ellinger waves to him to go on. Train starts out. Ellinger goes to Marian.

161

157

**CLOSEUP WHEELS OF TRAIN**

Newspaper is crushed under the wheels.

162

**CLOSEUP BEST ELLINGER AND MARIAN**

Ellinger puts his arms around Marian to steady her, he tells her: "You MUST come with me - darling, darling, answer me!" Ellinger pleads passionately. Marian pulls herself together and replies:

(Scene continued)



158  
162 (Cont'd)

TITLE 50

INT. TRAIN. DAY COACH

Marian and Ellinger seated. Marian looking out of window. Ellinger leaning toward her talking. News vendor comes down aisle holding papers and calling his wares. Marian looks around and sees paper held by vendor. She clutches Ellinger's arm and calls vendor, who hands her paper. Ellinger pays for it. Marian stares at paper. Ellinger thoroughly selfish character; he is disappointed and disgusted. She picks up her bag and exits. Ellinger stands looking after her. FADE OUT

TITLE 55

"PERHAPS YOU'D BETTER GO. I'LL BE ALL RIGHT."

159

CLOSEUP MARIAN

She reads front page and is stunned; looks up bewildered a moment then hands paper to Ellinger.

163

TITLE 56

FORRESTER HOME - FULL SHOT INT. HALL

Marian enters through the front door, and goes straight into the drawing room. She leaves the front door open in her bewilderment.

160

MED. SHOT

Ellinger takes paper, looks at it. Marian watches him. He looks up questioningly at her. She makes up her mind, tells him she can't go, jumps up and rushes down the aisle. Ellinger looks after her a moment, stands up, pulls bell cord and then picks up bags and exits down aisle after her.

164

Forrester and Pommeroy are discovered as Marian enters. When these three face one another there is suspense because Marian is carrying her bag; she hesitates a moment, then drops the bag. Forrester looks grim, realizing that she has planned to go away. Pommeroy understands the situation too; he steps into the h.s. Marian comes bravely to her husband.

167

161

EXT. TRAIN. SOME DISTANCE FROM THE STATION

Perhaps in yards or outskirts of town. Train comes to a stop. Marian steps off train followed by Ellinger. Conductor looks out. Ellinger waves to him to go on. Train starts out. Ellinger goes to Marian.

165

MED. CLOSEUP - MARIAN AND FORRESTER

Marian lays her hand on Forrester's arm and tells him:

TITLE 51

"I READ IT ALL IN THE PAPERS  
AND I'M PROUD OF YOU."

162

CLOSER SHOT. ELLINGER AND MARIAN

Ellinger puts his arms around Marian to steady her, he tells her: "You MUST come with me - darling, darling, answer me!" Ellinger pleads passionately. Marian pulls herself together and replies:

(Scene continued)

165 (Cont'd)  
162 (Cont'd)

TITLE 50 we'll manage somehow." Then Forrester looks at her suddenly "I CAN'T LEAVE HIM NOW --  
PERHAPS SOME DAY, FRANK --

TITLE 52 HE SAYS "WELL, YOU PLANNING TO GO AWAY?"

Marian rests a moment wearily against Ellinger a thoroughly selfish character; he is disappointed and disgusted. She picks up her bag and exits. Ellinger stands looking after her. FADE OUT  
lying, then, generously he tells her

TITLE 53 "PERHAPS YOU'D BETTER GO. I'LL BE ALL RIGHT."

Marian looks at him, and tears come into her eyes, they are tears of sorrow for her own renunciation; she tells him:

FADE IN

TITLE 54

FORRESTER HOME - FULL SHOT INT. HALL

Marian enters through the front door, and goes straight into the drawing room. She leaves the front door open in her bewilderment.

Niel is puzzled and asks, "What do you mean?"  
Marian forces a smile and tells him "Nothing."  
Niel is doubtful whether to push her away or not.

165

CLOSE SHOT AT THE DOOR. POMMERROY. LATER NIEL  
Pommerroy stands near the door. Niel enters suddenly, dressed for travelling.

164

DRAWING ROOM. LONG SHOT. FORRESTER, POMMERROY AND MARIAN -

Forrester and Pommeroy are discovered as Marian enters. When these three face one another there is suspense because Marian is carrying her bag; she hesitates a moment, then drops the bag. Forrester looks grim, realizing that she has planned to go away. Pommeroy understands the situation too; he steps into the hall. Marian comes bravely to her husband, toward Niel - Niel enters the shot, he tells Forrester

167

TITLE 55  
TITLE 55

"I'VE DECIDED TO GO AWAY TO THE CITY."

Forrester wishes him luck, shakes hands with Niel, Marian looks surprised at Niel's statement. She watches Capt. Forrester and Niel a moment then exits. CLOSEUP: MARIAN AND FORRESTER  
Marian lays her hand on Forrester's arm and tells him:

165

TITLE 51

"I READ IT ALL IN THE PAPERS AND I'M PROUD OF YOU."

With these words, Forrester's sternness melts, his lips quiver, he clasps his wife's hand and tells her: It's hard on you, Marian, but I couldn't help it. Marian soothes him, "Don't worry, dear."

166

Niel leaves the Capt. nods to Judge Pommeroy, looks around for Marian, then exits towards hall.  
(Scene continued)



165 (Cont'd)

169

TITLE 52

MED. SHOT EXT. HOUSE. PORCH  
we'll manage somehow." Then Forrester looks at  
her suddenly and asks:  
He stops. "WEREN'T YOU PLANNING TO  
GO AWAY?"  
Marian hesitates, makes some light excuse "Just  
for a little trip - but I changed my mind."  
Forrester shows that he understands that she is  
lying, then, generously he tells her

TITLE 53

"PERHAPS YOU'D BETTER GO. I'LL  
BE ALL RIGHT."

170

TITLE 54

MED. SHOT EXT. HOUSE. PORCH. CLOSE UP MARIAN  
Marian looks at him, and tears come into her  
eyes, they are tears of sorrow for her own renan-  
ciation; she tells him:  
telling him with dim, unseeing eyes. Marian  
tells him "I WOULDN'T LEAVE YOU - NOW."

TITLE 56

Each tries to hide his real emotion from the other.  
GOING OUT OF MY LIFE. "I'VE  
GIVEN UP ALL THAT I'VE  
GIVEN UP ALL THAT I'VE

Niel is puzzled and asks, "What do you mean?"  
Marian forces a smile and tells him "Nothing."  
Niel, it doesn't matter - happy days to you."  
Niel goes, turns and exits.

166

CLOSE SHOT AT THE DOOR. POMMERROY. LATER NIEL  
Pommeroy stands near the door. Niel enters sud-  
denly, dressed for travelling.

171

171

167

TITLE 57

TITLE 55

MED. SHOT DRAWING ROOM  
Marian enters and goes to Pommeroy - He talks to  
her. Capt. Forrester in shot in b.g. as Marian  
expresses appreciation for her husband seems to grow  
MED. CLOSE SHOT FORRESTER AND MARIAN. LATER NIEL  
They look up toward Niel - Niel enters the shot,  
he tells Forrester  
"I'VE DECIDED TO GO AWAY TO  
THE CITY."

Forrester wishes him luck, shakes hands with Niel,  
Marian looks surprised at Niel's statement. She  
watches Capt. Forrester and Niel a moment then  
exits toward hall. Niel bids Capt. goodbye, then  
exits.

172

168

MED. SHOT MARIAN AND POMMERROY  
Marian brings him the cigar stand, smiling and say-  
ing, "He watches her, as if waiting for her to  
fall. She strikes a match and lights her cigar.  
MED. SHOT DRAWING ROOM  
Niel leaves the Capt. nods to Judge Pommeroy, looks  
around for Marian, then exits towards hall.

172 (Cont'd)

169

**MED. SHOT EXT. HOUSE PORCH**

Marian discovered on porch. Niel comes from house and starts to exit when he sees Marian. He stops. She tells him "Aren't you going to say goodbye to me?" She holds out her hand to him. Niel hesitates a moment, then crosses to her. of the wreck. He looks into her eyes, murmurs "Maidy" - and presses her hand to his cheek. Marian looks at his bowed head compassionately, then raises her eyes and a look of pain, comes into her face as she thinks of the dreary future before her. FADE OUT

170

**SUBTITLE EXT. HOUSE PORCH CLOSEUP NEIL AND MARIAN**

Niel enters and looks at her without speaking. Marian is hurt and puzzled when Niel refuses to take her hand. Finally Niel gives her his hand, looking at her with disillusioned eyes. Marian tells him with sincere emotion:

173

**TITLE 56  
SUBTITLE 59**

"IT SEEMS AS IF EVERYTHING WAS  
GOING OUT OF MY LIFE.  
OLD IN OBSCURITY -- AND EVEN MARIAN  
GETS OLDER."

Niel is puzzled and asks, "What do you mean?" Marian forces a smile and tells him "Nothing, Niel, it doesn't matter - happy days to you." Niel bows, turns and exits.

174

**FADE IN**

**EXT. HOUSE FORRESTER GARDEN NEAR SUN DIAL. MARIAN  
AND CAPT. FORRESTER**

171

**MED. SHOT DRAWING ROOM**

Marian enters and goes to Forrester - he talks to her. Capt. Forrester in shot in U.S. As Marian listens, appreciation for her husband seems to grow in her face. Forrester tells her is interested, as in a later scene with Niel. Her old sparkle returns. "YOUR HUSBAND GAVE UP ALL THAT HE HAD FOR THE SAKE OF HIS COMRADES. HE IS ILL AND NEEDS YOUR CARE." CUT TO

**TITLE 57**

Marian, resigned, goes out of shot.

172

172

**MED. SHOT MARIAN AND FORRESTER**

Marian brings him the cigar stand, smiling all the while. He watches her, as if waiting for the blow to fall. She strikes a match and lights his cigar, then sits on the arm of his chair, staring before her. Capt. Forrester starts to speak once, then

(Scene cont'd)



172 (Cont'd)

AT THE SUN DIAL - FRENCH WINDOW LOCATION. MARIAN AND CAPT. FORRESTER

remains silent. Marian turns to him and is conscious of the tremendous sacrifice he has made. She lays her hand on his and pets it. His hand closes over hers as if grasping at the one and most precious thing left him from out of the wreck. He looks into her eyes, murmurs "Maidy" - and presses her hand to his cheek. Marian looks at his bowed head compassionately, then raises her eyes and a look of pain, comes into her face as she thinks of the dreary future before her. FADE OUT

177

SUBTITLE 58 CLOSE SHOT AT GATE. MARIAN AND FORRESTER  
ILLNESS FOLLOWED POVERTY, AND THE  
FORRESTER HOUSE WAS CLOSED TO THE  
heart, and FRIENDS OF OTHER DAYS.

173

SHOT OF THE FORRESTER HOUSE FALLEN INTO DECAY

SUBTITLE 59

THE GREAT RAILWAY CAPTAIN GREW  
OLD IN OBSCURITY -- AND EVEN MARIAN  
GREW OLDER.

178

MED. LONG SHOT. BRIDGE OVER RIVER

The figure of a man erect, mature, in a smartly  
tailored suit, crosses the bridge.

174

FADE IN

EXT. HOUSE FORRESTER GARDEN NEAR SUN DIAL. MARIAN  
AND CAPT. FORRESTER

179

Marian is simply dressed and looks almost plain. Her old vanity has been put away with the fine gowns of her prosperity. However, her beauty has not altogether left her. When she is interested, as in a later scene with Niel, her old sparkle returns. The right side of the Capt.'s body is paralyzed. Business ad. lib. The Captain, like all invalids, is peevish and irritable.

CUT TO

180

SUN DIAL. FRENCH WINDOW LOCATION. MED. LONG SHOT  
NIEL AND CAPT. FORRESTER

Niel comes up behind Capt. Forrester - takes his hand and greets him. The Capt. is tremendously happy to see him. He makes him sit down and talk  
FORRESTER GATE  
Rural postman coming toward the gate.

175

176  
181

**AT THE SUN DIAL - FRENCH WINDOW LOCATION. MARIAN  
AND CAPT. FORRESTER**

INSERT

One is reading Ellinger's letter with a tragic  
Marian catches sight of the postman; she excuses  
herself and rushes out of shot. Capt. Forrester  
looks after her. He is tragically and because he  
understands why she has left him many months  
have gone since I have seen  
you. I hope we can have one  
of our sweet meetings in town  
soon. I am terribly busy.

177

INSERT

Marian's eyes are swimming in tears. She looks  
again at a line that stabs her more deeply than  
the others:

**CLOSE SHOT AT GATE. MARIAN AND POSTMAN**

Marian takes a letter from the postman; she is  
delirious with joy, and holds the letter to her  
heart, and exits toward the hammock.

"Frank,"

"Hastily" she repeats "Oh, God!" She clenches  
her two hands in agony, then starts to fling her  
head down in the pillow.

178

**MED. LONG SHOT. BRIDGE OVER RIVER**

The figure of a man erect, mature, in a smartly  
tailored suit, crosses the bridge.

182

**MED. CLOSE SHOT. SUN DIAL NIEL AND FORRESTER**

Niel asks "Where is Mrs. Forrester?" Capt. tells  
him "over in the hammock". Niel looks toward the  
hammock, something in his posture so strong and so  
adoring, to convey to the audience a sense of  
hopefulness - even for the Lost Lady. Niel excuses  
marked eagerness he exits.

179

Marian enters to the hammock, carrying Ellinger's  
letter; she sinks down, kisses the letter, and  
settles herself to read it.

CUT TO

183

**MED. LONG SHOT**

Niel going toward the hammock.

180

**SUN DIAL. FRENCH WINDOW LOCATION. MED. LONG SHOT  
NIEL AND CAPT. FORRESTER**

Niel comes up behind Capt. Forrester - takes his  
hand and greets him. The Capt. is tremendously  
happy to see him. He makes him sit down and talk  
to him.

184

The hammock does not swing now, for Marian has  
calmed herself. Niel enters and looks down smile-  
ingly, not suspecting her sorrow. Saily, just to  
surprise her, he lifts her in his arms, hammock & all



181

**HAMMOCK - CLOSEUP MARIAN**  
She is reading Ellinger's letter with a tragic face.  
There is a little sense of remorse in his face, as if he had told him he had been away too long.  
Niel just smiles. she is comforted.  
**C. U. OF LETTER**  
"Sorry that so many months have gone since I have seen you. I hope we can have one of our sweet meetings in town soon. I am terribly busy."

INSERT

SUBTITLE 60

Marian's eyes are swimming in tears. She looks again at a line that stabs her more deeply than the others:

INSERT

**C. U. SIGNATURE**  
"Hastily"  
"Frank."  
"Hastily" she repeats "Oh, God!" She clenches her two hands in agony, then starts to fling her head down in the pillow.

186

**TIDED ANGLE**  
Niel releases Marian from his arms, as she sits up in the hammock.

182

**MED. CLOSE SHOT. SUN DIAL NIEL AND FORRESTER**  
Niel asks "Where is Mrs. Forrester?" Capt. tells him "over in the hammock". Niel looks toward the hammock, something in his posture so strong and so adoring, to convey to the audience a sense of hopefulness - even for the Lost Lady. Niel excuses himself. With marked eagerness he exits.

187

**CLOSE SHOT - MARIAN**  
She speaks plaintively as if she were begging him for the understanding of life which he had lacked when he went away.  
CUT IN WITH

183

TITLE 61

**MED. LONG SHOT**  
Niel going toward the hammock.

184

**CLOSER SHOT - AT HAMMOCK**  
The hammock does not swing now, for Marian has calmed herself. Niel enters and looks down smilingly, not suspecting her sorrow. Gaily, just to surprise her, he lifts her in his arms, hammock & all

TITLE 62

189  
185

MED. CLOSE SHOT. BOTH

~~MED. CLOSE SHOT~~ and sparkles again. Meanwhile twist-  
Niel looks down into Marian's face for the first  
time, and he sees her tears. He, himself, is  
stricken. There is a little sense of remorse in  
his face, as if the tears had told him he had been  
away too long. There are no words between them.  
Niel just smiles, half in apology and half because  
she is comforted

TITLE 55

"I'M NOT I'M ONLY A WOMAN"

HAVING, NIEL, I'M ONLY A

LET - I DON'T LOOK OLD, I

OUT IN WITH

SUBTITLE 60

SHE WAS LIKE A BIRD CAUGHT IN

WIDER ANGLE THE NET. HE WANTED TO RESCUE

Ivy Peters ~~HER AND CARRY HER AWAY FROM AGE~~ a rake,

and is ~~WANTING UNHAPPINESS~~ and a farm hat, as if he

had real business on the place. He nods casually

Hold the emotional moment for all it is worth. It

is sometime before Niel recovers himself to ask

what is the matter. Marian replies "Nothing, Niel-

just tired, I guess. Now let me go."

Ivy Peters sees Niel and exclaims "Well, look who's

here!" wiping his hand on his overalls, he extends

it to Niel. Niel does not take it.

190

SUBTITLE 65

"Take off your hat," Niel exclaims, adding, "Mrs.

Forrester is present." Marian turns away uncon-

fortable. After a second, Peters removes his hat

quickly, and bows to Marian almost sneeringly.

186

WIDER ANGLE as from the shot, Niel looks after his

Niel releases Marian from his arms, as she sits up

in the hammock.

Marian jumps up in the hammock hastily, and seizes

Niel's arm.

192

PAGE IN

THE HONORABLE MRS. NIEL, NIEL, NIEL, NIEL, NIEL, NIEL

187

CLOSE SHOT - MARIAN

She speaks plaintively as if she were begging him

for the understanding of life which he had lacked

when he went away to see the real society in

191

Marian's face as she begs "Please don't talk to

him like that," she explains

OUT IN WITH

TITLE 61

"AND NOW YOU ARE A MAN AND WE ARE

SEE THE WORLD FROM WHAT HAVE

YOU FOUND IN IT?"

Niel exclaims, "That can't be!" Marian nods.

"But it is so", then she looks at Ellinger's letter.

188 (This number not) Suddenly she exclaims:

TITLE 64

"SOME DAY I'LL BE FREE - AND I MAY

NEED MONEY."

188

Again Niel is shocked and grief-stricken. Marian

CLOSE SHOT ~~her NIEL~~ up to hysteria, stuffs Ellinger's

There is a new look in his face as he smiles. The

look of the initiated. He speaks, "She stops

(Scene continued) TITLE 62

"NOTHING SO NICE AS YOU!"



189  
191 (Cont'd)

MED. CLOSE SHOT. BOTH

Marian laughs and sparkles again. Meanwhile twisting Frank Ellinger's letter, as if, in Niel's presence, had made her unconscious of it. "Non-sense!" she exclaims, her face. "Don't be hard on me, Niel," she begs "I only want happiness." Niel pats her hand understandingly. Then, Marian asks eagerly:

TITLE 65

"HAVEN'T I SOMETHING WORTH  
HAVING, NIEL? I'M YOUNG  
YET - I DON'T LOOK OLD, XEE  
DO I?"

190

WIDER ANGLE

Ivy Peters enters the scene. He carries a rake, and is wearing overalls and a farm hat, as if he had real business on the place. He nods casually to Marian, without removing his hat. Marian replies with a polite smile, and gives not a sign that she notices his rudeness. FADE OUT

Ivy Peters sees Niel and exclaims "Well, look who's here!" wiping his hand on his overalls, he extends it to Niel. Niel does not take it.

SUBTITLE 66 "Take off your hat," Niel exclaims, adding, "Mrs. Forrester is present." Marian turns away uncomfortable. After a second, Peters removes his hat sulkily, and bows to Marian almost sneeringly. Peters exits from the shot. Niel looks after him furiously.

Marian jumps up in the hammock hastily, and seizes Niel's arm.

192

FADE IN

INT. FORRESTER HOUSE. NIGHT. RAIN BEATING ON THE WINDOW

Marian is lighting Capt. Forrester's pipe, everything is very dreary. Marian is wearing a dark, CLOSER SHOT - MARIAN AND NIEL a sailing wrapper, Niel is astonished to see the real anxiety in Marian's face as she begs "Please don't talk to me like that," she explains

TITLE 63

"HE OWNS THE HOUSE NOW, WE ARE  
RENTING IT FROM HIM."

193

Niel exclaims, "That can't be!" Marian nods. "But it is so", then she looks at Ellinger's letter.

193 (this number not) Suddenly she exclaims:

TITLE 64

"SOME DAY I'LL BE FREE - AND I MAY  
NEED MONEY."

Again Niel is shocked and grief-stricken. Marian working herself up to hysteria, stuffs Ellinger's letter into the bodice of her gown. She exclaims: "I may need money - when I'm free." She stops

194

CLOSE SHOT. WINDOW. RAIN

(Scene continued)

Marian stands there, frightened by the beating rain. She pours herself a drink.

191 (Cont'd)

INT. FORRESTER HOUSE. NIGHT. RAIN BEATING ON  
short, regretting her words. Then, the old sweet-  
ness comes back into her face. "Don't be hard on  
me, Niel," she begs. "I only want happiness." Niel  
pats her hand understandingly. Then, Marian asks  
eagerly:

TITLE 65

"HAVEN'T I SOMETHING WORTH  
SAVING, NIEL? I'M YOUNG  
YET - I DON'T LOOK OLD, YET  
DO I?"

Niel looks at her, and realizes that she has changed.  
But, he covers the thought with a quick assurance.  
"No, you are as young as ever." Marian nods eager-  
ly. "Yes, I think I am, Niel."

FADE OUT

SUBTITLE 66

WHEN A WOMAN BEGINS TO TALK OF  
FEELING YOUNG, IT IS USUALLY A  
SIGN THAT SOMETHING IS BROKEN.

197

People dancing

CUT TO

192

FADE IN

INT. FORRESTER HOUSE. NIGHT. RAIN BEATING ON  
THE WINDOW

198

CLOSE UP MARIAN  
Marian is lighting Capt. Forrester's pipe, every-  
thing is very dreary. Marian is wearing a dark,  
drab dress. A paper, folded in a mailing wrapper,  
is lying on the table. The Capt. puffs, and fills  
the air with smoke. Marian pauses as she hears the  
sound of rain.

199

CLOSE SHOT HALLWAY

Killinger dabbling with Constance the immaculate

193 (this number not used)

"YOU KISS SO CLEAN, YOU DISSOLVE INTO

Niel thinks tragically of the change that has come,  
sadly he lays the pipe down.

200  
194

CLOSE SHOT MARIAN

CLOSE SHOT. WINDOW. RAIN takes the radio off, and  
Marian stands there, frightened by the beating rain.  
She pours herself a drink.



201  
195

CLOSEUP FORRESTER -

INT. FORRESTER HOUSE, NIGHT. RAIN BEATING ON his open WINDOW toward Marian. He watches her closely.

CLOSE SHOT Marian; she shudders, takes a drink to steady herself, then she goes toward the radio.

202  
196

INT. FORRESTER HOUSE, NIGHT. MARIAN AND FORRESTER -

CLOSE SHOT AT RADIO. MARIAN is nervously to wine. Marian turns on the radio. A flash of lightning forces her back from the window with a little startled cry.

DISSOLVE INTO

203  
197

NIEL'S ROOM. ENORMOUS BALLROOM WINDOW IN B.G. SHOWING RAIN

People dancing

Beating and the occasional flash of lightning. Niel is reading the evening paper.

CUT TO

204  
198

INSERT U.S. PAPER SHOWING PICTURES OF Frank Ellinger and Constance Ogden

HEADLINE

Miss Constance Ogden, heiress to the fortune of the Worlington railroad, will be married this evening at half past eight --etc.

198

CLOSE UP MARIAN

Tears in her eyes - she sees the vision

CUT TO

204

NIEL'S ROOM. CLOSE SHOT -

Marian's Niel puts down the newspaper, and takes up her photograph

199

INSERT

CLOSE SHOT BALLROOM - Below it, the inscription  
Ellinger dancing with Constance

"TOO HIGH TO SERVE, TOO LOW TO LOVE"

DISSOLVE INTO

Niel thinks tragically of the change time has made, sadly he lays the photo down.

200

CLOSE SHOT MARIAN

In a sudden frenzy she switches the radio off, and makes a nervous motion tormented beyond endurance.

200  
201

FORRESTER DRAWING ROOM - MED. CLOSE SHOT - NIGHT  
CLOSEUP FORRESTER -

The room is filled with smoke from the  
His eyes turn slowly toward Marian. He watches her  
closely. She reads a headline or so to her  
then turns the page and steps short.

202

MED. SHOT MARIAN AND FORRESTER -

Marian leaves the radio and crosses nervously to  
window. Forrester's eyes follow her. A flash of lightn-  
ing forces her back from the window with a little  
startled cry.

INSERT

C.U. PAPER Pictures of Ellinger and  
Constance. as in scene 203

Marian makes no outcry. She is simply numb, and sad,  
and seemingly resigned.

203

NIEL'S ROOM. CLOSE SHOT WINDOW IN B.G. SHOWING RAIN

Beating and the occasional flash of lightning. Niel is  
reading the evening paper.

204

INSERT

CLOSE SHOT - C.U. PAPER SHOWING PICTURES OF  
Frank Ellinger and Constance Ogden

He is looking at the  
he notices Marian has  
impatient movement.

HEADLINE

Miss Constance Ogden, heiress to  
the fortune of the Worlington  
railroad, will be married this  
evening at half past eight --etc.

205  
204

NIEL'S ROOM CLOSE SHOT -

Niel puts down the newspaper, and takes up her photograph  
Marian's

INSERT

A Madonna-like study of Marian  
Forrester. Below it, the inscription

"TOO HIGH TO SERVE, TOO FAR TO LOVE."

Niel thinks tragically of the change time has made,  
sadly he lays the photo down.

205

MODEL - NIGHT SHOT

Lightning flash - showing train

CUT IN WITH



205

FORRESTER DRAWING ROOM - MED. CLOSE SHOT - NIGHT

Rain on window. The room is filled with smoke from the Capt's pipe, Marian is cutting the wrapper of the fatal newspaper. She reads a headline or so to her husband, then turns the page and stops short.

211  
206

CLOSE SHOT MARIAN

CLOSE SHOT - MARIAN - The whistle seems to break her, she cries Unbelieving, she folds the paper so as to see the item more clearly. She holds it up with trembling hands, as its meaning dawns on her, tears come to her eyes.

INSERT

C.U. PAPER Pictures of Ellinger and Constance. as in scene 203

212

Marian makes no outcry. She is simply numb, and sad, and seemingly resigned.

Just a flash - he looks up in amazement -

207

CLOSE SHOT - CAPTAIN FORRESTER -

213

MED. SHOT MARIAN AND FORRESTER - He is slobbering at the mouth as he puffs on his pipe, he notices Marian has stopped reading. He makes an impatient movement. Capt. tries to rise and cannot do anything. He is utterly tragically, helpless - Marian cries

TITLE 57

"THOSE WEREN'T TRAINS! HE ASKED ME HOW I STOOD THEM! YEAR AFTER YEAR I'VE HEARD THEM -- CARRYING OTHER PEOPLE TO HAPPINESS!"

208

MED. CLOSE SHOT - MARIAN -

She nods obediently, and starts to read again. Then suddenly she stops, hearing the whistle of a train  
CUT TO

214

CLOSE SHOT MARIAN

And with tragedy - she cries out

TITLE 58

"NOW IT'S MY TURN. I'M GOING TO TAKE THAT TRAIN AND CLAIM MY HAPPINESS."

209

MODEL - NIGHT SHOT

Lightning flash - showing train

CUT IN WITH

210  
211

**CLOSEUP WHISTLE**

**MED. SHOT MARIAN AND FORRESTER -**

**In prolonged action.**

She beats her breast calling out "Now, I'm going too! - Don't look at me that way - you can't stop me!" She seizes the paper, flings it down near the Captain, then looks up toward the clock: "I'm going to him!"

**TITLE 62**

**"HE LOVES ME - ONLY ME!"**

Again the Captain makes a vain effort to rise. Marian pauses, and extends her hand in a brief gesture of compassion. But she has no time for pity. She turns

211

**CLOSE SHOT MARIAN -** she shot.

The sound of the whistle seems to break her, she cries out in agony.

216  
212

**CLOSER SHOT**

**CLOSE SHOT FORRESTER**

Just a flash - he looks up in amazement - his eyes are glassy, and the shock is apparent, for it is the last night of his life, and yet his facial expression shows a certain sense of satisfaction. He has done all he could. He draws the paper very near, sees the item and understands.

213

**MED. SHOT MARIAN AND FORRESTER -**

217

Hysterically shouting "That train! That train!" the Capt. tries to rise and cannot do anything. He is utterly tragically, helpless - Marian cries

**TITLE 67**

Marian enters from the house, she has hastily dressed and is traveling. "THOSE ETERNAL TRAINS! HE ASKED ME HOW I STOOD THEM! YEAR AFTER YEAR I'VE HEARD THEM -- CARRYING OTHER PEOPLE TO HAPPINESS!"

218  
214

**MED. LONG SHOT - RAIN - NIGHT - LIGHTNING - LAKE OF COTTONWOOD TRAIL**

**CLOSE SHOT MARIAN -**

Marian making her way toward the bridge, lighted by Mad with tragedy - she cries out

**TITLE 68**

**"NOW IT'S MY TURN. I'M GOING TO TAKE THAT TRAIN AND CLAIM MY HAPPINESS."**



215

MED. SHOT MARIAN AND FORRESTER -

She beats her breast calling out "Now, I'm going too! - Don't look at me that way - you can't stop me!" She seizes the paper, flings it down near the Captain, then looks up toward the clock: "I'm going to him!"

TITLE 69

"HE LOVES ME - ONLY ME!"

Again the Captain makes a vain effort to rise. Marian pauses, and extends her hand in a brief gesture of compassion. But she has no time for pity. She turns and rushes out of the shot.

220

EXT. SHOT - RAIN - NIGHT - LIGHTNING -

Searchlight of a train in the b.g. coming nearer the camera.

216

CLOSER SHOT

221

Capt. Forrester with his free hand gropes to bring the paper toward him. His eyes are glassy, and the shock is apparent, for it is the last night of his life, and yet his facial expression shows a certain sense of satisfaction. He has done all he could. He draws the paper very near, sees the item and understands in and for the bridge. In she hears a bolt of lightning strikes bridge, destroying it.

217

EXT. FORRESTER PORCH - RAIN - NIGHT - OCCASIONAL LIGHTNING FLASHES

222

Marian enters from the house, she has hastily dressed for traveling, and is carrying a purse. She rushes out into the rain. Marian is momentarily stunned, then she remembers the wedding and dashes out of shot.

218

MED. LONG SHOT - RAIN - NIGHT - LIGHTNING - LANE OF COTTONWOOD TREES

Marian making her way toward the bridge, lighted by fitful flares of lightning. She hesitates, but quickly rises and hurries off into the night. CUT TO

219

224

INT. FORESTER DRAWING ROOM -

The Captain frantic with anxiety for Marian, unable to leave. He listens for the sound of the train.

CUT TO

220

225

EXT. SHOT - RAIN - NIGHT - LIGHTNING -

Searchlight of a train in the b.g. coming nearer the camera as if seeking direction - she hears

CUT TO

221

EXT. BANK OF RIVER - RAIN - NIGHT - LIGHTNING - BRIDGE

Marian hears the whistle of the approaching train and hurries for the bridge. As she nears it bolt of lightning strikes bridge, destroying it.

222

226

EXT. RAIN - NIGHT - LIGHTNING

CLOSEUP MARIAN -

As the bell warns her that she may be late - she rushes off out of shot.

Marian is momentarily stunned, then she remembers the wedding and dashes out of shot.

223

RIVER - NIGHT - RAIN - LIGHTNING -

Marian runs to the river and starts wading and stumbling through the water. She falls once, but quickly rises and stumbles on. She reaches the opposite side and hurries off into the night.



223

**EXT. NIGHT - RAIN - LIGHTNING - STATION OTHER END OF PLATFORM**

224

**EXT. STATION - NIGHT - RAIN - LIGHTNING** train passes out.  
Express train pulls into station  
CUT TO

230

**EXT. NIGHT - RAIN - LIGHTNING**

225

Marian runs down the tracks after the train, with the train passing, the light fades out. All is darkness, a woman hunched by rain, stretched upward in mortal  
**EXT. NIGHT - RAIN - LIGHTNING**  
Marian wet and disheveled, running through the night, she stops as if seeking direction - she hears. CUT TO

226

**EXT. NIGHT - RAIN - LIGHTNING**

**Bell of engine clanging**

Niel stands looking at his watch, **CUT TO** have another pipe, then go to bed; just as he lights it, he hears steps in the corridor outside. He goes instantly to the door.

227

**EXT. RAIN - NIGHT - LIGHTNING**

Marian shrieks as the bell warns her that she may be late - she rushes off out of shot.

232

**CLOSE SHOT -**

**CUT TO**

Niel opens the door, Marian stands awaying there; everything about her is wet, streams of water, trickle down her face. He catches her by the arm, pulls her in, and closes the door. He takes off her coat. The lower part of her dress is soaking wet. The upper part is dry. Niel asks her what it means. Marian tells him: "I came over the bridge, what's left of it." She throws off her hat, tossing it carelessly somewhere. She wipes

228

**EXT. NIGHT - RAIN - LIGHTNING - STATION**

The train starts to move out.  
(There is a  
dark lantern on the table.)

229

**EXT. NIGHT - RAIN - LIGHTNING - STATION OTHER END OF PLATFORM**

233

**CLOSEUP** **Marian rushes into shot too late, as train passes out.**

Niel offers Marian a drink "Here, please swallow this," she pushes his hand aside. "Wait, afterwards." Then, recovering her memory a little, she speaks:

**TITLE TO**

"IT'S THE TELEPHONE I WANT - LONG DISTANCE - GET ME COLORADO SPRINGS, COLORADO."

230

**EXT. NIGHT - RAIN - LIGHTNING**

Marian runs down the tracks after the train, with the trains passing, the light fades out. All is darkness, then a lightning flash shows a woman beaten by rain, standing with her arms outstretched upward in mortal agony.

**FADE OUT.**

233A

**CLOSEUP NIEL -**

He looks at Marian pityingly

231

**FADE IN**  
**TITLE NIEL'S BEDROOM -** HE IS IN NO CONDITION TO TALK  
TONIGHT. MRS. BISLEY WILL HEAR

Niel stands looking at his watch, he will have another pipe, then go to bed; just as he lights it, he hears steps in the corridor outside. He goes instantly to the door.

234

**CLOSEUP MARIAN -**

Wild-eyed but haughty, she speaks "Do buddy, please!"

232

**CLOSE SHOT -**

Niel opens the door, Marian stands swaying there; everything about her is wet, streams of water, trickle down her face. He catches her by the arm, pulls her in, and closes the door. He takes off her coat. The lower part of her dress is soaking wet. The upper part is dry. Niel asks her what it means. Marian tells him; "I came over the bridge, what's left of it." She throws off her hat, tossing it carelessly somewhere. She wipes the water from her face with her hand. She sinks in the chair dazed. Niel pours her a drink. (There is a desk telephone on the table.)

235

**CLOSEUP**

236

**SWITCHBOARD -**

Mrs. Bisley, older, grayer and more vicious than ever, answers phone.



233

CLOSER SHOT - MED. CLOSE SHOT -

Niel offers Marian a drink. "Here, please swallow this," she pushes his hand aside. "Wait, afterwards." Then, recovering her memory a little, she speaks:

TITLE 70

"IT'S THE TELEPHONE I WANT - LONG

Marian wrings DISTANCE - GET ME COLORADO SPRINGS, THE ANTLERS, QUICK!" replies "Yes," adding

TITLE 71

SHE snatches up the telephone. Niel, gently takes it away from her. "EVERY WORD YOU SAY!"

Marian seems not to realize what she has said. Niel looks at her with infinite pity, knowing her tragedy.

CUT TO

233A

CLOSEUP NIEL -

238

He looks at Marian pityingly

TITLE 72

Everything is "YOU'RE IN NO CONDITION TO TALK as a wedding suit cases being TONIGHT. MRS. BISLEY WILL HEAR at Niel answers the telephone. "EVERY WORD YOU SAY." He is putting his wedding boutonniere on. Perhaps a pair of loud pajamas is placed suggestively over a chair. The hostess calls Milinger to the telephone. he crosses to phone.

234

CLOSEUP MARIAN -

Wild-eyed but haughty, she speaks "Do butty, please!"

239

SWITCHBOARD -

Mrs. Bisley makes the connection, smiling expectantly.

235

CLOSE SHOT NIEL -

"Very well," he replies - and puts in the call.

CUT TO

240

NIEL'S ROOM - MED. SHOT

Niel answers the telephone. Marian snatches at it, Niel prevents her from taking it saying "Try to be calm Mrs. Forrester." Marian takes the phone.

236

SWITCHBOARD -

Mrs. Bisley, older, grayer and more vicious than ever, answers phone.

241

CLOSE SHOT - MARIAN

237

NIEL'S ROOM - MED. CLOSE SHOT

she speaks "Is it you, Frank? This is Marian. I won't keep you a moment."

Niel puts in the call, hangs up the receiver, and he turns pityingly toward Marian. He asks suddenly

TITLE 72

"DID YOU LEAVE CAPTAIN FORRESTER ALONE?"

Marian wrings her hands wildly and replies "Yes," adding

TITLE 73

"NOTHING WILL HAPPEN. NOTHING  
ROOM IN ANTLERS? EVER DOES HAPPEN!"

242

Marian seems not to realize what she has said. Niel looks at her with infinite pity, knowing her tragedy. his hand over the receiver and signals the valet. the high-ball, the Best Man picks up the pajamas and holds them up suggestively. Ellinger takes his drink. CUT TO

238

ROOM IN ANTLERS HOTEL - ELLINGER - BEST MAN AND VALET

243

Everything is in the confusion which precedes a wedding suit cases being packed by the valet. The Best Man answers the telephone. Frank Ellinger is putting his wedding boutonniere. High-balls. Perhaps a pair of loud pajamas is placed suggestively over a chair. The Best Man calls Ellinger to the telephone. he crosses to phone.

CUT TO

239

SWITCHBOARD - CLOSE SHOT MARIAN

she holds the receiver to her heart, but hears her Mrs. Bisley makes the connection, smiling expectantly. physical pain in her heart. She is weeping, she speaks

TITLE 74

"BUT HE CAN'T LIVE LONG NOW - OH  
FRANK, I CAN'T BE BRAVE ANY LONGER."

240

NIEL'S ROOM - MED. SHOT

Niel answers the telephone. Marian snatches at it, Niel prevents her from taking it saying "Try to be calm Mrs. Forrester." Marian takes the phone.



245

ANTLERS HOTEL ROOM - CLOSEUP ELLINGER

241

CLOSE SHOT - MARIAN

He looks at her, then, just to soothe her he

Very calmly, very appealingly, she speaks "Is it you, Frank? This is Marian. I won't keep you a moment."

Ellinger finishes the rest of his sentence, and CUT TO  
he bursts out laughing, the Valet turns away grinning.

CUT TO

242

ROOM IN ANTLERS - MED. SHOT

246

When Ellinger hears the words "This is Marian" he registers annoyance. He listens as she speaks. He puts his hand over the receiver and signals his valet for the high-ball, the Best Man picks up the pajamas and holds them up suggestively. Ellinger takes his drink.

CUT TO

243

CLOSEUP ELLINGER

He takes a long drink and then speaks into telephone

startled, he looks toward the door, Marian in alarm  
TITLE 74 issues from "I GAVE YOU YOUR CHANCE."

CUT TO

244

NIEL'S ROOM - CLOSE SHOT MARIAN

249

She holds the receiver to her heart, but heats her breast a little against the phone as if there was a physical pain in her heart. She is weeping, she speaks

TITLE 75

"BUT HE CAN'T LIVE LONG NOW - OH  
FRANK, I CAN'T BE BRAVE ANY LONGER."

CUT TO

NIEL'S HAND UP

245

ANTLERS HOTEL ROOM - CLOSEUP ELLINGER

246

He looks bored and annoyed, then, just to soothe her he speaks

TITLE 76

However, Marian looks toward Niel wildly. Niel's head is bowed in defeat. "WE CAN STILL SEE EACH OTHER AND --" his dying love. Marian rings down the telephone, then she falls into a chair sobbing. Ellinger finishes the rest of his sentence, and the Best Man bursts out laughing, the Valet turns away grinning.

CUT TO

250

CLOSE SHOT NIEL

246

NIEL'S ROOM. CLOSE SHOT. MARIAN

Struck by the insulting insinuation, she cries out in fury.

251

MND. CLOSE SHOT

247

CLOSE SHOT NIEL

Marian is sobbing. Niel enters the shot, looks down at sobbing ceases. Niel waits a moment. Marian falls asleep. Niel by hands and whispers in her startled, he backs toward the telephone, snatches a pair of scissors from the desk, and looks at Marian in alarm

TITLE 79

"THE MAN YOU LOVE NEVER BETRAYED YOU. HE NEVER EVER EXISTED. YOU JUST MADE HIM UP OUT OF YOUR OWN HEART."

CUT TO

248

CLOSE SHOT MARIAN -

SUBTITLE She cries out "You coward!" then:

TITLE 77

"I DON'T WANT TO SEE YOU WHILE I LIVE. I FORBID YOU TO LOOK UPON MY FACE WHEN I'M DEAD."

252

FORRESTER HALL.

Wild and frantic with heart-break. Then, she listens for a reply. There is none. She jiggles the receiver and cries "Hello" then - all her pride vanishes - she calls piteously

TITLE 78

"FRANK! DEAREST! DON'T HANG UP - COME BACK!"



249

MED. SHOT ON THE OTHER SIDE OF THE CURTAIN. NIEL

No answer. Marian looks toward Niel wildly. Niel's head is bowed in profound sorrow, both for her and his dying love. Marian flings down the telephone, then she falls into a chair sobbing.

254

CLOSEUP CAPT. FORRESTER - AS LAST SEEN

250

CLOSE SHOT NIEL

light in his eyes. The lights as of a smoldering fire about to go out. Throughout the night He looks toward Marian in tears, then lifts up the broken wire of the phone so that it may be seen by the audience. Then, he tosses it from him and starts out of shot.

251

MED. CLOSE SHOT

Marian is sobbing. Niel enters the shot, looks down at her pityingly. Sobbing ceases. Niel waits a moment. Marian falls asleep. Niel bends and whispers in her ear:

TITLE 79

"THE MAN YOU LOVE NEVER BETRAYED YOU.  
HE NEVER EVEN EXISTED. YOU JUST MADE  
HIM UP OUT OF YOUR OWN HEART."

256

CLOSE SHOT CAPT. FORRESTER

He motions feebly "Bring her here."

CUT TO

SUBTITLE 80

MORNING.

252

FORRESTER HALL. DIM LIGHT

Slowly the door opens, the scene is gradually flooded with sunlight. Niel stands at the threshold. He enters, motioning Marian to follow him. Marian, dazed and weary hesitates, before going into the drawing room. Niel tells her to wait - he will go ahead.

253

DRAWING ROOM. THE OTHER SIDE OF THE CURTAIN. NIEL

He enters from the hall, and looks toward the Captain.  
CUT TO

254

CLOSE SHOT AT DOOR. MARIAN WITH NIEL IN B.G.  
CLOSEUP CAPT. FORRESTER - AS LAST SEEN

Marian seems soothed and blessed by his forgiveness. She  
A wonderful light in his eyes. The lights as of a  
smouldering fire about to go out. Throughout the night  
of storm, he has kept himself alive for tidings of Marian  
he asks "Is she all right?"  
CUT TO

255

MID. SHOT MARIAN, NIEL AND FORRESTER

CLOSE SHOT NIEL Forrester. Niel follows. Marian flings  
herself at Forrester's feet.  
He nods "Yes, she is right out there."  
CUT TO

256

CLOSE SHOT MARIAN AND FORRESTER  
CLOSE SHOT CAPT. FORRESTER

Forrester looks at his wife, tenderly, pitifully. He  
He motions feebly "Bring her here." CUT TO  
lays  
his hand over her head, then he pauses - shocked CUT TO

257

CLOSE SHOT NIEL AT DOOR

Touched by something in the old man's face, he nods  
"Very well" he holds the curtain open for Marian.  
Marian enters, she stands a moment like a tired child  
brought home for punishment.  
CUT TO



258

MRD. CLOSE SHOT  
CLOSE SHOT FORRESTER

Marian's head with the captain's hand resting on it. His eyes seem to forgive her. He murmurs "Come here, Maidsy". devil all her life, she hears it **CUT TO** signa- tion. The captain's hand drops down to indicate his death. The shock of the train whistle had finished him. Marian registers the knowledge then **WADR OUT**

259

CLOSE SHOT AT DOOR. MARIAN WITH NEIL IN B.G.

Marian seems soothed and blessed by his forgiveness, she starts out of shot. **SUBTITLES** NEIGHBORS SAID CAPTAIN FORRESTER'S DEATH WAS A JUDGMENT ON HIS WIFE. THEY CROWDED HER HOUSE TO INSULT HER - THEY WHO HAD NEVER DARED ENTER BEFORE!

264

FORRESTER DRAWING ROOM -

260

MRS. PETERS, Lissy Peters and others snooping around.  
MRD. SHOT MARIAN, NIEL AND FORRESTER

She crosses to Forrester. Niel follows. Marian flings herself at Forrester's feet.

265

CLOSE SHOT MRS. BISLEY

261

CLOSE SHOT MARIAN AND FORRESTER

Forrester looks at his wife, tenderly, pityingly. He tells her "You're alright Maidsy, don't cry." He lays his hand over her head, then he pauses - shocked **CUT TO** **TITLE** **OR** "I'LL BUY SOME OF THESE WHEN SHE HAS HER BAK. THEY'LL BE GOOD TO PUT TOOTHPICKS IN."

She balances the two glasses appraisingly. Then exits toward the sink.

262

EXT. DAY

Train whistle blowing

**CUT TO**

266

KITCHEN. CLOSE SHOT. POSTMISTRESS AND OTHERS ENTER TO SINK

She sniffs about and then exclaims contemptuously

**TITLE**

"THE SINK SMELLS."

She looks up as she sees.

263

MED. CLOSE SHOT THE DOOR

Marian's head with the captain's hand resting on it. She also, hears the whistle blowing, it has been her goading devil all her life, she hears it with resignation. The captain's hand drops down to indicate his death. The shock of the train whistle had finished him. Marian registers the knowledge then **FADE OUT**

TITLE IN ON ME THIS WAY.

OUT TO

SUBTITLE 81

THE NEIGHBORS SAID CAPTAIN FORRESTER'S DEATH WAS A JUDGMENT ON HIS WIFE. THEY CROWDED HER HOUSE TO INSULT HER - THEY WHO HAD NEVER DARED ENTER BEFORE!

263

She is taken with haughty contempt and replies:

264

TITLE FORRESTER DRAWING ROOM - BUT WE'VE NOT THE KIND TO BEAR MALICE."

Mrs. Peters, Lizzy Peters and others snooping around. The types are brought to show her fall in the world.

265

MED. SHOT

CLOSE SHOT MRS. BISLEY locally, replies, "Thank you" then she begins to scrub around the kitchen table. The others she snoops into a buffet, takes out a champagne glass and a liquor glass, looks at them in bewilderment and says

TITLE 82

"I'LL BUY SOME OF THESE WHEN SHE HAS HER SALE. THEY'LL BE GOOD TO PUT TOOTHPICKS IN."

She balances the two glasses appraisingly. Then exits toward the sink.

270

CLOSE SHOT MARIAN

She looks up from her scrubbing after the women, her hair straggles about her face. She brushes it back with a grimy hand. Tears come to her eyes. And from the depth of her wearied soul, comes a cry of agony

266

KITCHEN. CLOSE SHOT. POSTMISTRESS AND OTHERS ENTER TO SINK

TITLE "WHAT A LIP!" She sniffs about and then exclaims contemptuously With a gesture of disgust, Marian goes doggedly to her scrubbing, "THE SINK SMELLS." the floor which will take all her strength. She looks up as she sees.



267

CLOSE SHOT KITCHEN DOOR -

Marian enters, sodden and bedraggled - in the final stage of her decay. She is carrying a scrubbing bucket full of water. She nods with her high-bred courtesy to her callers and says:

TITLE 84

"IT'S AWFULLY GOOD OF YOU TO DROP  
IN ON ME THIS WAY."

CUT TO

272

CLOSE SHOT DOOR

268

CLOSE SHOT POST MISTRESS AND OTHERS IN B.G. He is dumfounded by the presence of the neighbors. OUT TO  
She is taken aback, but she draws herself up with haughty contempt and replies:

TITLE 85

"YOU NEVER INVITED US IN ALL THESE  
YEARS. BUT WE'RE NOT THE KIND TO  
BEAR MALICE."

273

CLOSE SHOT MRS. BICKLEY

She sniffs the gin bottle and exclaims

269

PETER 87

MED. SHOT

"SHE MUST HAVE DRUNK UP THEIR PRE-  
WAR CIGAR LONG AGO - I SUPPOSE IVY  
PETERS KEEPS HER FIPSY NOW."

Marian smiles sardonically, replies, "Thank you" then she begins to scrub around the kitchen table. The others are quite at a loss and exchange glances, and leave the room.

274

CLOSE SHOT NIEL

Loyal to Marian, he is furious. But in spite of himself he is revolted, he starts out of shot.

270

CLOSE SHOT MARIAN

She looks up from her scrubbing after the women, her hair straggle about her face. She brushes it back with a grimy hand. Tears come to her eyes. And from the depth of her coarsened soul, comes a cry of agony

275

TITLE 86 LONG SHOT "WHAT A LIFE!"

With a gesture of disgust, Marian goes doggedly to her scrubbing, there are stains on the floor which will take all her strength. the neighbors are indignant. Mrs. Bickley comes close to him. CUT TO

276

MED. CLOSE SHOT - NIEL AND MRS. BISLEY

271

DRAWING ROOM MED. SHOT

**TITLE** The entire group of callers, including those who have been in the kitchen or around buffet. Mrs. Bisley is holding up a bottle and discoursing: **CUT TO**

Niel listens wrathfully but one can see that he is being impressed. When she is through, he replies "You ought to know, you old spy, now get out of her."

272

CLOSE SHOT DOOR

277

Niel enters. Well groomed and radiantly young. He is carrying a lawyer's portfolio. He pauses dumfounded by the presence of the neighbors. **CUT TO**  
the kitchen **CUT TO**

273

KITCHEN. MED. CLOSE SHOT  
CLOSE SHOT MRS. BISLEY

Marian is still on her knees, but she is leaning wearily against the wall. She sniffs the gin bottle and exclaims "It's whiskey, but we need not confide too much in the bottle. **TITLE 87** SHE MUST HAVE DRUNK UP THEIR PRE-WAR CELLAR LONG AGO - I SUPPOSE IVY leading her into a snare. **PETERS KEEPS HER TIPSY NOW.**" fatal to the ideals of the young man. In this shock she is laughing at herself, at the great, ugly joke. **CUT TO**

274

CLOSE SHOT NIEL

279

Loyal to Marian, he is furious. But in spite of himself he is revolted, he starts out of shot. **CLOSE SHOT DOOR**

Niel watches Marian pityingly, still carrying his portfolio.

275

MED. LONG SHOT

Niel snatches the gin bottle out of Mrs. Bisley's hand, puts it in the buffet, shuts the door of it and says "Now get out!" All the neighbors are indignant. Mrs. Bisley comes close to him. **CUT TO**



276

MED. CLOSE SHOT - NIEL AND MRS. BISLEY

280

Mrs. Bisley tells him

**TITLE 88** ~~Marion shoves~~ "YOU'RE TOO YOUNG TO HAVE YOUR ~~ones~~ <sup>ones</sup> over ~~and tries to help~~ <sup>LIFE RUINED BY THAT WOMAN. SHE'S</sup> just ~~yet."~~ <sup>side. There</sup> she tells ~~BAD! SHE'S ALWAYS BEEN BAD!~~ <sup>should be something of divine pity in his manner, as he</sup> Niel listens wrathfully but one can see that he is being impressed. When she is through, he replies "You ought to know, you old spy, now get out of her."

281

CLOSE SHOT BOTH

277

MED. LONG SHOT

~~the young boy and the sudden woman, playing a love~~ <sup>she over scrubs her back. She should get from</sup> ~~the women exit. Niel stands at the door leading to~~ <sup>the kitchen</sup> ~~the kitchen~~ <sup>alone, she seems that the relationship</sup> ~~would not be fair to the youth.~~ <sup>CUT TO</sup> ~~of his great~~ <sup>emotion he tells her</sup>

**TITLE 89**

"I LOVE YOU - TRULY!"

The sentimentality of his speech makes Marion laugh she sings a few bars of the song "I LOVE YOU TRULY" beating time drunkenly with her scrubbing brush. Niel ~~is startled and~~ <sup>in the midst of her laughter</sup>

278

KITCHEN. MED. CLOSE SHOT

**TITLE 90**

Marion is still on her knees, but she is leaning wearily against the kitchen table. She is drinking something from a glass. Of course, it is whiskey, but we need not confide too much for the censors, the bottle on the table may be home brew; and her intoxication is leading her into a ~~most~~ sardonically mirthful mood, fatal to the ideals of the young man. In this short she is laughing at herself, at the great, ugly joke of life.

282

CLOSE SHOT NIEL

He gives way to a youthful, tactless impulse as he replies

**TITLE 91**

"MEN OF THE WORLD MAY MAKE LOVE

279

CLOSE SHOT DOOR

~~MORE REPERTLY, BUT THEY DON'T MEAN IT!"~~

Niel watches Marion pityingly, still carrying his portfolio.

283

CLOSE SHOT MARION

Niel's words sting her and she flashes back

**TITLE 92**

"BOYS MAKE LOVE CLUMSILY AND THEY DON'T MEAN IT - THAT'S THE ONLY DIFFERENCE."

280

MED. SHOT -

Marian shoves the glass out of sight. Niel comes over and tries to help her to her feet. "I can't get up just yet," she tells him, so, Niel drops at her side. There should be something of divine pity in his manner, as he does so on his long ago.

CUT TO

281

CLOSE SHOT BOTH -

The clean young boy and the sodden woman, playing a love scene over a scrubbing bucket. One should get from the tableau alone, the sense that the relationship would not be fair to the youth. But out of his great emotion he tells her

TITLE 89

"I LOVE YOU - TRULY!"

The sentimentality of his speech makes Marian laugh she sings a few bars of the song "I LOVE YOU TRULY" beating time drunkenly with her scrubbing brush. Niel is revolted and wounded. In the midst of her laughter Marian speaks

286

TITLE 90

"SOUNDS LIKE THE SONG. YOU YOUNG PEOPLE ARE SO SENTIMENTAL."

Niel hands the picture to Marian, and tells her, "You may see for yourself, how well I love you." Marian takes it. As she looks at it, something seems to pierce her frigid heart. Tears come, and everything now is womanly.

282

CLOSE SHOT NIEL

He gives way to a youthful, tactless impulse as he replies

287

TITLE 91

"MEN OF THE WORLD MAY MAKE LOVE MORE EXPERTLY, BUT THEY DON'T MEAN IT!"

TITLE 92

"DID I EVER LOOK LIKE THAT?"

283

CLOSE SHOT MARIAN

Niel's words sting her and she flashes back

TITLE 92

"BOYS MAKE LOVE CLUMSILY AND THEY DON'T MEAN IT - THAT'S THE ONLY DIFFERENCE."



283

MED. CLOSE SHOT BOTH

284

MED. CLOSE SHOT BOTH shoulder, he comforts her, saying

TITLE 94 Marian laughs bitterly and returns to her scrubbing  
Niel sees that her mockery masks heartbreak. He  
unfastens his brief case and takes out the photo Marian  
had given him long ago. He looks at him with divine  
light in her face as she tells him, "Your love could  
save me but -"

TITLE 95

"I CARE FOR YOU IN THE SAME WAY THAT  
CAPTAIN FORRESTER CARED FOR ME - WITH  
THAT BAD SENSE THAT LOVE CAME TOO LATE,  
AND -"

285

CLOSE SHOT NIEL dramatically

TITLE 96 He looks at the photo of Marian

INSERT Niel pleads, "C.U. OF PHOTO OF MARIAN AS IN EARLIER  
SCENE WITH THE INSCRIPTION  
saying "I do mean it, and I intend to stand by it."

TOO HIGH TO SERVE. TOO FAR TO LOVE.  
FADE OUT

286

SUBTITLE 97 FROM MARIAN FORRESTER! LIFE SOMEHOW  
MED. CLOSE SHOT BOTH WHEN IT DEALT THE CARDS FOR HER.

289

Niel hands the picture to Marian, and tells her, "You  
may see for yourself, how well I love you." Marian  
takes it. As she looks at it, something seems to  
pierce her frigid heart. Tears come, and everything  
now is womanly. - FORRESTER BEDROOM - FRENCH WINDOW

She stands at the French window, and looks out, she sees  
OUT TO

287

CLOSEUP MARIAN

290

EXT A study of repentance and regeneration, finally she turns  
to Niel and speaks:

TITLE 98 Niel comes toward the house, carrying a bouquet of lilies in  
his hand "DID I EVER LOOK LIKE THAT?"

291

CLOSEUP MARIAN - AT FRENCH WINDOW

Her eyes take their farewell of him, then she looks toward  
the door of the room and beckons to someone.

CUT TO

288

MED. CLOSE SHOT BOTH

Marian sobs on Niel's shoulder, he comforts her, saying

TITLE 94

"I'LL LOVE YOU, CARE FOR YOU -  
MAKE YOU BEAUTIFUL AGAIN."

Marian raises her head and looks at him with divine  
light in her face as she tells him, "Your love could  
save me but -"

289

TITLE 95

"I CARE FOR YOU IN THE SAME WAY THAT  
CAPTAIN FORRESTER CARED FOR ME - WITH  
THAT SAD SENSE THAT LOVE CAME TOO LATE,  
AND -"

She finishes pathetically

TITLE 96

"SUCH A MARRIAGE ISN'T FAIR."

Niel pleads, "Marian, you don't mean that." Marian  
silences him with a gesture of great force and dignity  
saying "I do mean it, and I intend to stand by it."

290

Niel comes close to the French window. There is  
an expression of happiness on his face, which  
fades quickly as he stands and hears voices

FADE OUT

SUBTITLE 97

POOR MARIAN FORRESTER! LIFE SOMEHOW  
FUMBLING WHEN IT DEALT THE CARDS FOR HER.

289

FADE IN  
CLOSE SHOT MARIAN - FORRESTER BEDROOM - FRENCH WINDOW

She stands at the French window, and looks out. she sees

CUT TO

TITLE 98

"HOW ABOUT THOSE INVESTMENTS  
HAG THE MONEY? WHEN PLEASE IS  
THE MONEY?"

Peter's replica, "Sure it has, Marian. But, what  
about other things?" Marian laughs and replies,  
"Worry, I'm a good as dead."

290

EXT. SUNLIGHT

Niel comes toward the house, carrying swamp lilies in  
his hand

CUT TO

291

CLOSEUP MARIAN - AT FRENCH WINDOW

Her eyes take their farewell of him, then she looks toward  
the door of the room and beckons to someone.

CUT TO

292 (Cont'd)

292

FORRESTER BEDROOM - DOOR

On Ivy Peters stands there, grubby and impossible, wasted life - he whips out a note book from his pocket, then takes a pencil from the end of his watch chain

CUT TO

293

MED. SHOT

Marian draws him toward the window, slipping her arm through his.

CUT TO

297

CLOSE UP NIEL

Starting to write

INSERT

C.U. MEMO PAD.

NIEL'S HAND WRITES

"LILIES THAT PETER

SHALL PAY WORSE THAN NEEDS."

294

EXTERIOR HOUSE the page off the pad.

Niel comes close to the French window. There is an expression of happiness on his face, which fades quickly as he stands and hears voices

CUT TO

298

MED. SHOT

Niel lays the note on top of the lilies. Looks once furiously toward the house, then turns and rushes off.

295

FORRESTER BEDROOM - MARIAN AND IVY PETERS

Marian looking into Peters' face. Marian smiles tragically and asks him with forced lightness:

TITLE 98

"HOW ABOUT THOSE INVESTMENTS.  
HAS THE MONEY BEEN PLACED IN  
THE BANK?"

Peters replies, "Sure it has, Marian. Now, what about other things?" Marian laughs and replies: "Don't worry, Ivy, I keep my word."

CUT TO

296

EXTERIOR FRENCH WINDOW. CLOSE SHOT NIEL

He listens, he is satisfied, that she will have money at least; disgusted to the utmost of endurance, he looks at the lilies - What a fool he has been! He flings them down next to the window.

(Scene cont'd)



296 (Cont'd)

301

INT. FORRESTER WINDOW. MED. CLOSE SHOT  
One thing more he would like to do to avenge his  
wasted life - he whips out a note book from his  
pocket, then takes a pencil from the end of his  
watch chain

CUT TO

302

297

CLOSEUP SHOT  
She reads. She sobs. She crushes the unjust note  
in her hand. She looks after Niel with swimming  
CLOSEUP NIEL calls out his name faintly.  
Starting to write

CUT TO

INSERT

C.U. MEMO PAD. NIEL'S HAND WRITES

"LILIES THAT PESTER  
SMELL FAR WORSE THAN WEEDS."

savagely he tears the page off the pad.

303

VERY LONG SHOT  
Niel disappearing without one backward glance.

CUT BACK TO

298

MED. SHOT  
Niel lays the note on top of the lilies. Looks  
once furtively toward the house, then turns and  
rushes off.

304

CLOSE SHOT MARIAN  
She puts her hand over her mouth to choke back  
a louder cry, then she buries her face in the  
lilies, crushing them and tearing them apart.

CUT TO

FADE OUT

299

INT. FORRESTER BEDROOM

SUBTITLE 99

NIEL GREW OLDER -- AND ~~HE~~ CUT TO  
ALTHOUGH HE DID NOT KNOW IF MARIAN  
FORRESTER WERE ALIVE OR DEAD HE  
YEARNS TO SEE HER AGAIN AND TO TELL  
HER THAT HE SOMEHOW UNDERSTOOD.

300

EXTERIOR. VERY LONG SHOT  
Niel rushing away, out of the life of Marian.

CUT TO

301

EXT. FORRESTER WINDOW. MED. CLOSE SHOT  
Marian enters from the bedroom. She finds the lilies. She bends, picks them up, she looks after Niel. Frightened then she brings herself to read the note.

302

CLOSER SHOT  
She reads. She sobs. She crushes the unjust note in her hand. She looks after Niel with swimming eyes. She calls out his name faintly.

CUT TO

303

VERY LONG SHOT  
Niel disappearing without one backward glance.

CUT BACK TO

304

CLOSE SHOT MARIAN  
She puts her hand over her mouth to choke back a louder cry, then she buries her face in the lilies, crushing them and tearing them apart.

FADE OUT

SUBTITLE 99

NIEL GREW OLDER -- AND KINDER.  
ALTHOUGH HE DID NOT KNOW IF MARIAN  
FORRESTER WERE ALIVE OR DEAD HE  
YEARNED TO SEE HER AGAIN AND TO TELL  
HER THAT HE SOMEHOW UNDERSTOOD.

305

305

INT. VERY CHIC CAFE. CLOSE SHOT NIEL  
He now seems to be a mature and prosperous man of the world. He is in evening dress, seated, in surroundings of luxurious beauty.

307

CLOSEUP SHOT. NIEL AND FORRESTER

Forrester tells Niel "You're just the man I want to see. I have a message for you," he speaks

TITLE 100

"DO YOU REMEMBER MARIAN FORRESTER?"

308

CLOSEUP NIEL

He says: "Yes, he nods."

309

CLOSEUP FORRESTER AND NIEL

He speaks

TITLE 101

"I HAD HER WHEN I WAS TRAVELING IN SOUTH AMERICA"

RECORDING 2720

310

INTERSECTIONAL SCENES OF MARIAN IN AN IDEAL PLACE

Against the background of gaiety and carnival, Marian Forrester appears talking with large Forrester, she is older, more robust in appearance, than before, wealth and power have given her an individual beauty. Marian explains to the camera

TITLE 102

"I HAD HER WHEN I WAS TRAVELING IN SOUTH AMERICA"

RECORDING 2720



306

LONG SHOT

Judge Pommeroy comes toward Niel's table. Niel rises and greets him, as if he did not quite recall him - then Niel invites him to sit down, as they sit he is substantial, and an excellent hawker CUT TO

307

CLOSER SHOT. NIEL AND POMEROY

Pommeroy tells Niel "You're just the man I want to see, I have a message for you," he speaks

TITLE 100 "DO YOU REMEMBER MARIAN FORRESTER?"

308

CLOSEUP NIEL

Does he remember! --he nods.

309

CLOSEUP POMEROY AND NIEL

He speaks

TITLE 101 "I MET HER WHEN I WAS TRAVELING IN SOUTH AMERICA"

DISSOLVE INTO

310

IMPRESSIONISTIC BACKGROUND OF CARNIVAL IN AN EXOTIC PLACE

Against the faint b.g. of gaiety and carnival, Marian Forrester stands talking with Judge Pommeroy, she is older, more formal in appearance, then before, wealth and care have given her an artificial beauty. Marian replies as if to a question

TITLE 102 Pommeroy under "TELL NIEL THINGS CAME OUT WELL WITH I've a party ME. CAPTAIN COLLINS, MY NEW HUSBAND Niel replies "No, IT'S KIND TO ME." Pommeroy insists and Niel rises, and follows him. Marian indicates someone out of camera range CUT TO

311

CLOSE SHOT AT TABLE

Mr. Collins an Englishman. He is wooden and formal, nothing of love and passion in their union, surely. But he is substantial, and an excellent haven.

CUT TO

312

MED. CLOSE SHOT. MARIAN AND JUDGE POMMERROY

"So you see, I'm happy" she tells Pommeroy. Pommeroy looks from Collins to Marian and asks "Are you really happy?" Marian's face expresses what she cannot put into words. All is not well as it should be, but all is well enough. Then, she replies, "Yes, I'm happy" a pause. Then, Marian's face takes on an expression of great tenderness, she reaches out and takes Pommeroy's hand

TITLE 103

"TELL NIEL I THINK OF HIM ALWAYS,  
AND THAT I SEND HIM MY LOVE."

CUT TO

313

BEAUTIFUL CLOSEUP OF MARIAN

Speaking the words as if she were sending a message across the abyss of years.

DISSOLVE INTO

314

CAFE. CLOSEUP NIEL

In order that the sense of telepathy is sustained, we show Niel with bowed head, listening to those words of Marian's  
repeats, and he utters the words "I'm happy" of the young girl.

315

MED. CLOSE SHOT NIEL AND POMMERROY

Pommeroy understands, "Come, come, my boy, don't grieve" I've a party of friends over there, come with me." Niel replies "No, I'd rather not." Pommeroy insists and Niel rises, and follows him.

316

MED. LONG SHOT CAFE

Pommeroy leads Niel toward a table where are seated an elderly couple and a radiant young girl, fresh as spring.

317

CLOSER SHOT AT TABLE

Pommeroy presents Niel to his friends and then places him next to the young girl. As Niel is seated

CUT TO

318

MED. CLOSEUP NIEL AND THE YOUNG GIRL

She radiates an atmosphere of welcome and friendliness there is a ringing sincerity in her innocent eyes, and one feels a sense of hope for Niel

CUT TO

319

MED. CLOSE SHOT. NIEL. THE YOUNG GIRL AND POMMERROY

Pommeroy is seated on the other side of the young girl, he has liquor served with a demi tasse, a waiter's hand is seen placing a similar cup before Niel. Pommeroy raises his cup and speaks the old toast

title 104

"HAPPY DAYS!"

Niel hesitates, and then, soothed and smiling, raises the cup and touches Judge Pommeroy's "Happy days" he repeats, and he drinks the toast smiling into the eyes of the young girl.

FADE OUT

THE END



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